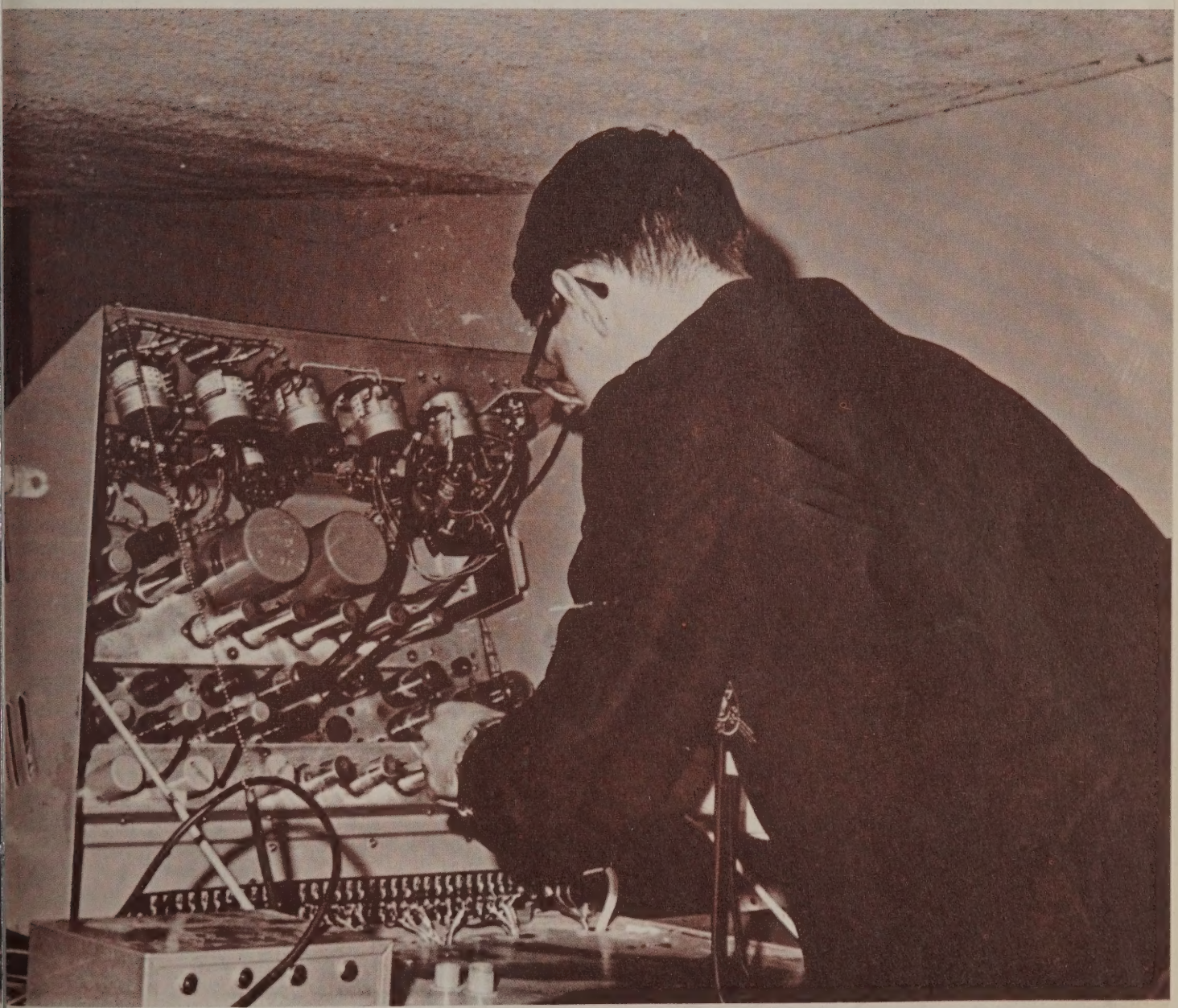
College Radio

The Voice Of A Great Industry

MARCH, 1967

Vol. 4 - No. 5



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College Radio
MARCH, 1967
Vol. 4—No. 5

INTERCOLLEGIATE
BROADCASTING SYSTEM

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1967 Convention Notes

WEST COAST CONVENTION

The two-day IBS West Coast Annual Convention will convene at 8:00 a.m., Saturday, April 15, 1967. Delegates attending will participate in a dozen sessions presented by commercial and educational radio people in the area.

In addition to the sessions held during four discussion times, delegates will visit the booths of over a dozen exhibitors . . . including equipment manufacturers Gates, Sparta, Bauer, Crown, CCA, Altec Lansing, and Marti.

The last formal event Saturday will be the Banquet at 6:00 p.m. The fourth group of sessions will be Sunday morning, 9 to 11 a.m., and will be followed by an optional open house at Radio KAL.

The Convention will be held in Dwinelle Hall (the Student Union) and Eshelman Hall of the University of California, Berkeley. Attendance is expected to be about 200, and it is hoped delegates will attend from all college stations in the western portion of the U.S., and not just IBS Member Stations. There is no registration fee.

The first group of sessions will be held from 9 to 11 Saturday morning, and followed by lunch. The second and third discussion times will be Saturday afternoon from 1 to 3 and from 3 to 5. The twelve sessions planned for these times include: *Journalism* — with Ed Arnow, professor of journalism at Berkeley, and Chuck Levy of the University of California Public Relations office; *Records and the Record Industry* — Grant Gibbs (MGM promotion) and Marty Dahl, both of Eric Distributor Co., of San Francisco; *Management* — with Varner Paulsen, general manager of KNEW and vice president of Metro Media and Jack Wagner, KNBR public relations director; and *FCC Seminar*

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NATIONAL NEWS

IBS Membership Grows

The following stations have been added to the conditional membership roles of IBS: WPTN, (Walter L. Liefeld), The Pennington School, Pennington, N.J., 08534; WVAC, (FM), (Louis C. Saalbach), Adrian College, Adrian, Mich. 49221; WCCR, (I. Brownstein), City College of New York, Convent Avenue at 133rd St., New York, New York, 10031.

CRPS Spotlights Summer Jobs

Staff members of College Radio Stations looking for summer jobs this year can take advantage of an improved and enlarged College Radio Placement Service. The first part of the program, a service of the Intercollegiate Broadcasting System, is being conducted this month.

Summer employment questionnaires have been mailed to 2600 commercial radio station managers as a basis for the service. The survey is being sponsored by GATES Radio Company of Quincy, Ill. and PEPPER Sound Studios of Memphis, Tenn.

The estimated 900 tab cards the commercial stations return will be processed by the new IBSDPS Department of IBS, and complete lists of available positions will be mailed to the college stations. In addition, every effort will be made to make the results available at both locations of the IBS Annual National Convention on April 15.

IOTA Beta Sigma Celebrates Third Aniversary

Iota Beta Sigma, the National Collegiate Broadcasting Fraternity, celebrates its Third Anniversary next month. In the past three years, it has developed a national program closely involving its Chapters.

Growth came slow for the honorary. At the end of its first year, it numbered only three Chapters. It goes without saying that in such a small organization it was difficult for Chapters to feel a part of a larger national framework, and it was difficult for the national to develop useful programs and full individual member services.

But, with the increasing interest of many schools during the past two years, those days are a thing of the past. Now, with 21 Chapters, the honorary is intensely concentrating on developing a strong core of national services and local programs to unify it in service to our industry.

1966-67 has been the year of base development. Prior to the summer, all members were mailed hot-off-the-press Individual Manuals. The manual is now mailed to all joining members and pledges along with their Shingles and honorary keys. In the fall, the national roll was put on tab cards, enabling *both* the Executive Secretary and the Grand Secretary-Treasurer, as well as other officers, to have an up-to-date and accurate list of all members.

The national had made tie tacks and lapel pins bearing the tri-letter insignia available to members but arrangements have recently been made for ordering cuff links, tie clasps, lighters and key chains with the same design.

More significantly, a committee of 22 is now hard at work designing the official Coat-of-Arms for Iota Beta Sigma. When officially adopted it will be available on decals, embroidered patches, and distinctive jewelry.

In November, the national sent each Chapter a *Chapter Handbook* to provide them with copies of needed forms and material and to help each Chapter centralize and organize its records. In February, the latest national service, the newsletter, was initiated. Its pages will keep Chapters and recently graduated members aware of news in the honorary and the college radio industry.

But this has been the progress of last year. As we pass this milestone, it is more significant to note what the future holds.

Headed by the '68 Conclave, the fourth year will bring a new kind of development. With over 250 individual members, Iota Beta Sigma, though primarily a recognition honorary, will be able to coordinate projects between the Chapters, to weld greater unity, and to develop the fraternity into a truly dynamic force in our industry.

Stars to Present National Awards at International Music Festival

Tony Bennett, John Coltrans, Duke Ellington and Stan Kenton will present perpetual trophies to the winners of the Intercollegiate Music Festival each year.

The awards, symbolic of national championships in collegiate music, will be presented to the winning colleges and universities and displayed at the schools until new national champions are selected each year.

The Stan Kenton Award will go to the individual composing the best original music at each year's Festival.

The Duke Ellington Award will be presented to the nation's finest collegiate stage band.

The top combo will win the John Coltrane Award.

Tony Bennett's trophy will be awarded to the best vocalist.

Over 120 American colleges have survived judging of recorded tapes and are currently battling for regional titles and slots in the national finals of the Festival. Regional events are the Villanova University, Cerritos College, Little Rock, Mobile and Intermountain Jazz Festivals.

The national finals of the Intercollegiate Music Festival will be held in Miami Beach, Florida on May 4-6. Jerry Gray, Gary McFarland, Oliver Nelson, Father Norman J. O'Connor and Bob Share will judge the finals and select the national champions.

Outstanding individuals will be awarded scholarships.

America's colleges and universities are competing for the Tony Bennett, John Coltrane, Duke Ellington and Stan Kenton awards.

1967 Program Department Convention Session

College Student Employment in Broadcasting

What part time and summer jobs in commercial and educational broadcasting are open to college radio personnel? What does the professional and/or educational broadcaster expect from the college student in terms of qualifications and on the job performance? These and other questions in the areas of advertising, news, commercial, and educational radio will be discussed by prominent men in the industry at the program department session on broadcast careers at the 27th IBS Convention at New York University, April 15.

George Ponte, Manager of Radio Sales in the Chicago office of Edward Petry Company, a radio and television representative firm, will discuss work in advertising. Mr. Ponte has an established reputation as a top broadcast salesman. Before joining the Petry Chicago Office, he was Director of Radio Sales Development in the Petry New York headquarters, and a radio salesman for both Metro Radio Sales, a division of Metromedia, Inc., and Peters, Griffin, Woodward, Inc.

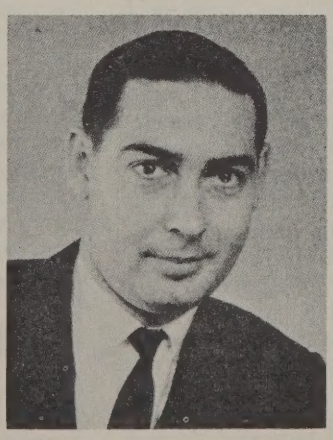
Opportunities and responsibilities in the realm of news will be examined by Joe Weeks, Director of News for WRVA Radio in Richmond, Virginia. Mr. Weeks draws on over thirty years experience in radio and television, several of these with CBS World News Staff and with NBC Monitor. He has also been news program director for the Armed Forces Network in Poitiers, France, and Frankfort and Munich, Germany.

John Carl Morgan, General Manager of WFVA and WFVA-FM in Fredericksburg, Virginia, will discuss college student job and career opportunities from managements' point of view. With the exception of three years in the armed forces during World War II, Mr. Morgan has been associated with broadcasting since the late 1920's. From 1929 to 1942, he worked as engineer and announcer at WTAR, Norfolk, Virginia. After the war, he joined WINC, Winchester, Virginia, as Program Director, announcer, and engineer. In 1955, he became General Manager of WFVA. Regarding his present position, Mr. Morgan notes, "I also serve as 'Chief Engineer' and am my own engineering staff. During my tenure at WFVA, we increased our daytime power and added FM, completely remodeled studios, control room and associated equipment, all of which I have installed myself."

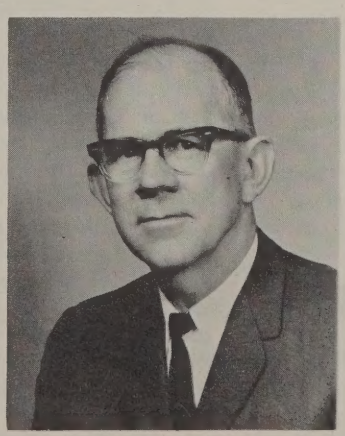
Will I. Lewis, Director of Broadcasting and General Manager of WBUR-FM, Boston University, will examine jobs in educational radio. Mr. Lewis possesses twelve years experience in most phases of radio and television programming, production and management, including staff, NBC Radio Network. Before assuming his present position, he was off-the-air News Director for WISH-TV, Indianapolis, Indiana; an Associate Director for the NBC Radio Network, New York City; writer-producer of informational and cultural programs at the University of Florida's Radio Center; program consultant, announcer, and producer for WHAI-AM-FM in Greenfield, Massachusetts; and Station Manager and Program Director for WEDK, Springfield, Massachusetts. Academically, Mr. Lewis holds an A. B. from the University of Miami and an M. S. from the School of Public Communications, Boston University. He has done postgraduate work at Columbia University and was one of eight CBS Foundation Fellowship winners in 1963. In addition to his current duties at Boston University, Mr. Lewis is a Regional Director for National Educational Radio, a division of the National Association of Educational Broadcasters.

Formal presentation by panel members will be brief to allow for lengthy informal discussions between panelists and members of the audience.

George Ponte



Will I. Lewis



John Carl Morgan

Joe Weeks

Baseball:

The Sportscaster

With the first cries of "Play Ball" about to echo through-out the land, it seems appropriate to provide some observations for those who are awaiting their first or another exciting season of baseball play-by-play announcing.

About the Author

By Dr. Myron B. Shaw

As a member of the sports staff of WAND, Canton, Ohio, Dr. Shaw described the City Class "A" Baseball League games. While Sports Director at WKSU-FM, Kent State University, he described the University's home baseball games. He is currently planning the coverage of the home games of the State University College at Geneseo, New York, where he is an Associate Professor of Speech and Program Director of WGSU(FM).

Unlike the football and basketball announcer, who may often be left breathless by the abundance of action he is trying to describe, the baseball sportcaster must continually provide information that will sustain the interest of the listener during the numerous breaks in the action. It is extremely helpful to the announcer if he knows the background and the ability of the players and possesses a thorough knowledge of the game. Baseball provides the opportunity for descriptive detail the fan deserves and enjoys.

When setting the scene before play begins, give particular emphasis to the dimensions and condition of the field and particularly the weather. The dimensions of the playing field as well as the running room in foul territory can have an important influence on the game. The fences and stands are important in terms of distance, height, composition, and relationship to the foul lines. The amount of running room in foul territory can be crucial in terms of foul balls, stolen bases and overthrows. The hardness of the turf and length of grass especially on the infield can make quite a difference in the strategy and outcome of the contest. Wind can also be crucial, especially in its influence on pitched balls, pop flies and towering drives. Rain and cold weather can cause innumerable hazards which should be identified.

While giving the lineups, team records and league standings, the announcer should note the comparative strengths of the teams including pitching, hitting, speed, and bench strength.

Once the game gets underway, concentrate on each batter in the given situation including his general size, stance, grip position in the box, batting average, what he's done in previous trips to the plate, what he might try to accomplish in the present situation, and how the defense is playing him. Natuarlly, the pitcher is in a pivotal position and his style and types of pitches should be carefully considered in the play-by-play description. Make every effort to avaid the monotonously repetitious pattern of describing each windup the same way. This also applies to each ground ball and fly ball. Each one is different and deserves individual treatment. The same rule applies to describing individual pitches. "A slider, belt high that just missed the inside corner," is much more descriptive than "Ball 1, outside", and will sustain more listener appeal.

With runners on base it is helpful to the listener as well as to the announcer to mention frequently who's on which base, how many outs there are, what the count is on the batter, whether the runners are likely to run on a particular delivery, what inning the game is in, and the score. Once the action starts, things can get quite hectic and fans want to know if a hit has been made and what is the progress of the runnners, especially those nearest home. Regardless of how accurately the announcer describes a burst of action, it is always advisable to recap the play, since fans frequently are doing more than listening to the game and will usually welcome an "instant replay.""

Having developed a reasonable knowledge of the game and its deceptively simple strategy, it is often tempting to "assist" the manager in making key decisions involving pitching changes, pinch hitters and runners, defensive maneuvers, and strategy including stealing, sacrificing, hit and run, and the squeeze bunt. It is much wiser to identify the alternatives than to predict the strategy. In any event there is no excuse for second-guessing a manager or coach.

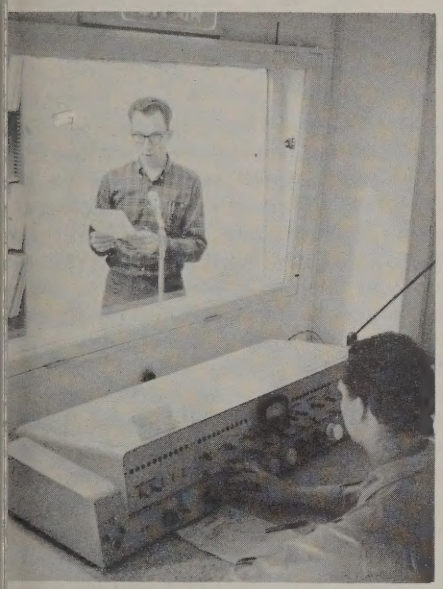
If you're wondering about all the dull moments that occur as the teams switch sides, pitching changes are made, and pinch-hitters are selected and linmber up, why not record some brief interviews with players and coaches that will add another dimension to your description. These can greatly supplement your pre and post game interview.

National Conventions

APRIL 14-15, 1967
Berkely, California
New York, New York

Waur-Andrews University Begins Broadcasting

BERRIEN SPRINGS—January 30 was the start of a new chapter in the long history of radio adventuring and pioneering on the Andrews University campus in Berrien Springs Michigan.



WAUR, the Andrews University Student Association carrier current radio station, conducted an opening on-the-air ceremony to inaugurate the first day of broadcasting.

Participants in the ribbon-cutting ceremony were Dr. Richard Hamnill, Andrews University President, Mr. J. D. Smith, Vice-Chairman of the Andrews University Board of Trustees, Professor Mike Mottler, instructor in the A.U. Speech Department and chairman of the station's Board of Directors, and John Kelley, President of the A.U. Student Association. Those viewing the opening ceremony were A.U. Board of Trustees members, special Berrien Springs community guests, and university faculty members and students. A special feature of the day was the use of videotape equipment to televise the activity of the first day's broadcasting over a closed circuit campus network.

WAUR broadcasts quality music from 4 p.m. to 10 p.m. weekdays. On Saturday the station broadcasts religious programs.

EARLY HISTORY

Radio broadcasting began on the Berrien Springs campus in 1919 when the institution was known as Emmanuel Missionary College. Station 8AZ was launched by several campus radio "bugs" and was heard on campus exclusively.

About a year later the call letters were changed to KFGZ and its power was increased to 5,000 watts. KFGZ was one of the first radio stations in the Midwest. Engineers received letters from persons who had picked up the station's signal in Wyoming and in England.

In 1921 the call letters were again changed, this time to WEMC to match the college's initials. The next eight years were growth years for the station. One of its first staff members was EMC graduate John Fetzer, who is now a well known broadcaster in Michigan.

The format consisted of educational and devotional programs and some music, most of it live and performed by EMC students. For a time the station shared the waves with a Chicago station, WCFL.

The college Board of Trustees decided to shut down WEMC in 1932. They felt that the $10,000 yearly operating cost of the station was too heavy a burden for the college to bear, especially during depression days. Fetzer, then station engineer, purchased WEMC from the college and moved its equipment to Kalamazoo. He changed the call letters to WKZO. This station was the start of Fetzer's commercial broadcasting career that has since expanded to include both radio and television. Fetzer also holds the controlling interest in the Detroit Tigers baseball team.

Shortly after WEMC was silenced, a group of students continued broadcasting with a five watt transmitter that covered Berrien Springs. The campus water tower was used to support this station's antenna. The station had no call letters and no license. It was silenced in 1935 when the Federal Communications Commission tightened its radio regulations. The silence lasted 20 years.

Announcing from studio B is Warren Trenchard, WAUR Station Manager. Doug Love engineers the spot from the master control studio at the helm of the revamped G.E. control board.

In 1956, some student radio buffs found an old A.M. transmitter in a physics department storeroom. They gathered some other equipment and soon a carrier current radio station was back on the air broadcasting music to the campus dormitories.

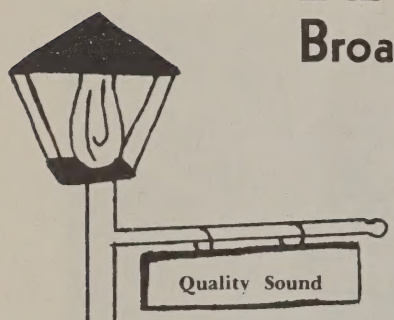
In 1960 the fledgling station's call letters were changed from WEMC to WAUR, for Emmanuel Missionary College had become Andrews University.

The station was closed in 1962 by the university. It was discovered that the station was interfering with the reception of another station. The station was silenced until phoenix-like it arose from its own ashes on January 30, 1967.

The station is now operating regularly. It is a member of the Adventist Collegiate Network and plans to become a member of IBS in September, 1967.

Across The United States With College Radio

Broadcasting Moves Up At New Mexico State



New Mexico State University now offers broad radio service which includes a "new image" for the campus limited station and a 1,000-watt stereo FM station which was the first college or university FM station in New Mexico, and one of the first stereo stations in the Southwest.

In the Fall of 1964 a new department of journalism and mass communications was established by the University with Professor Harvey C. Jacobs as head. Professor Jacobs, who came to NMSU from Chicago, spent almost a year on the campus building the curriculum and facilities. The University had never had a separate department in this field, and the Administration decided to create a complete curriculum and necessary laboratories. It was agreed that in the latter category, the department would include a new stereo FM station, the old AM station, the campus newspaper, and the yearbook. The FM station was constructed in the Summer of 1964, and went on the air on October 3 of that year. The old AM station was moved from its home of eight years—an abandoned dwelling on campus to a remodeled building that became the headquarters for the communications department.

Upon taking to the air, KRWG AM and FM adopted a policy of building an image that would make the people of Las Cruces community and University Park, and the students of NMSU realize that they had available a radio source of entertainment, information, and educational material.

AM programming is predominantly "top 40" with segments of easy listening and classical intermixed. The station signs on at 12:00 noon every day and continues until 1:00 A.M. The last two hours are simulcast from FM, and features music designed for the late evening listener, typically romantic and quiet. The air format of KRWG AM is presented with a professional flair in order to train announcers for commercial work, and also to attract more listeners from the student body of NMSU. The Las Cruces market has one other "rock" station, and the competition is valuable in creating sharp programming and good announcers.

The actual "top 40" format consists of the first 20 tunes in the nation as compiled by UPI. In addition, and "album of the week" is featured. Contests are run on a weekly basis with records as prizes. Presently, two record services are in use, one from El Paso and the other from RSI. Each week new records are auditioned by the production manager and the ones that are picked as possible hits are aired, and old tunes are removed in order to keep only twenty records in the file.

FM programming follows a policy of distinctiveness and variety. Actually, the only format not used is "top 40." At 12:00 noon, programming begins with folk, pop, classical, jazz and vocals, varied each day. A class in family finance follows with broadcasting being done from a KRWG studio. Public service shows make up an hour of daily programming with programs such as the German Press, Report from Bonn, and Men and Molecules being featured.

On-air sound is somewhat sophisticated. Since the station is sereophonic, great emphasis is place stereo reproduction. Station ID's mote stereo, so that more list wil purchase stereo receivers. dealers have cooperated fully, have reprinted the KRWG sch in their ads. Response to stereo has been overwhelmingly en astic, with letters, calls, and ments stating that "It's a sound." Several listeners have v teered the comment that "your has taken us away from our sets."

KRWG is an educational la tory first, however, and a servic listenters second. Some educa stations broadcast nothing but cational material for their aud but KRWG tries to help teach to students who need the exper and at the same time please its ence with a live and beautiful s

News presentation is gainir radio and TV and at KRWG t no exception. Some thirty p work on news in order to prese teen newscasts. On AM, ABC at :55 is used live. Also from comes ABC Reports at :15. Th :30, headlines from UPI. We takes to the air at :45. In add fifteen minute newscasts are sented at 5:00 P.M., 8:00 P.M. 11:00 P.M., the latter being ABC. At midnight, five minut New Mexico news is presented

On FM a newscast at 2:20 follows the class in family fin Again at 5:00, 8:00, 11:00, and news dominates the scene. In tion, special reports from ABC other various news sources are KRWG has a complete control for its news department, indepe of any other facility. Live cuts ABC "News Call" are incorpo into local casts. Police radio

(continued on page 18)

Special To College Radio:

BROADCASTING IN GERMANY

by Walter B. Emery

The people whose duty it was to prepare a fresh start in broadcasting after the end of the Hitler dictatorship still had a vivid recollection of the way in which this important medium of mass communication had been debased by the National Socialists. . .They accordingly strove . . .to safeguard broadcasting against any possibility of its being exploited by the government or by political and business interests for purposes of their own

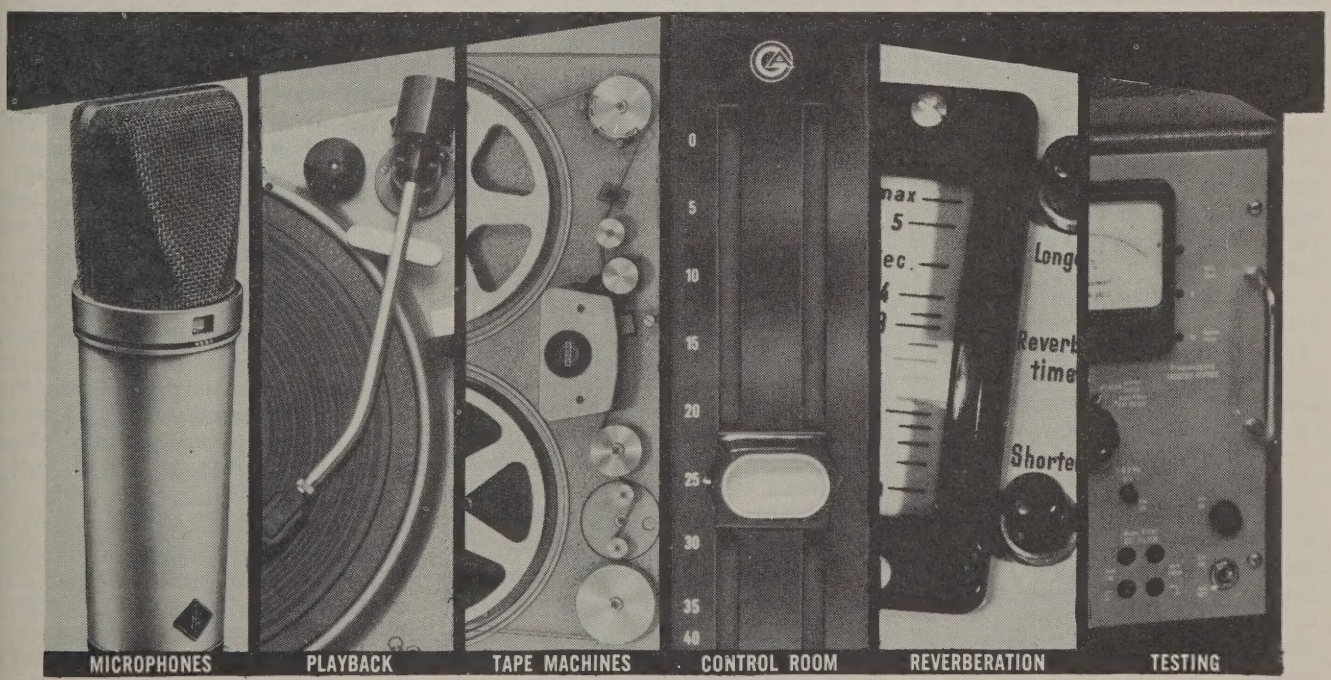
—Henning Wicht
Director, Sound Broadcasting
Hessischer Rundfunk

Germany, with an estimated population of more than 75 million, comprises two units: The Federal Republic (West Germany) and the German Democratic Republic (East Germany). Since the Second War, both areas have developed extensive broadcasting systems. They are organized and controlled quite differently. In West Germany, the control is decentralized, residing largely in the various states (Lander), whereas, in East Germany, it is centered in agencies attached to the Council of Ministers.

Long before the advent of radio, Germany was undergoing social and political upheavals which help explain its present pattern of broadcasting. A divided Deutschland is an old story. Ideological, cultural and political conflicts have characterized much of its history. Until the nineteenth century, the Germans had made little progress toward national unity. As E. J. Passant has pointed out, the Peace of Westphalia (1648) which followed the Thirty Years War, "undermined the Imperial authority by recognizing the sovereigny of the member states. . .and accepted the territorial fragmentation of the Empire which had been going on since the Middle Ages. [1] For a century and a half following the peace settlement, "Germany remained a mosaic of more than 1800 political entities, ranging in size and influence from the seventy-seven major secular

About the Author

Walter B. Emery, LL.B., Ph.D., is professor of television and radio in the Division of Mass Communication, Michigan State University. He is the author of *Broadcasting and Government: Repsonsibilities and Regulations* and numerous other publications in the field of broadcasting and broadcast law. He was former editor of *The NAEB Journal* and is Law Editor of the *Journal of Broadcasting*. Prof. Emery is preparing a comprehensive study of European Broadcasting systems to be published in book form at a later date.



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AUTHOR'S PREFACE

With funds from the Ford Foundation, made available through the International Communications Institute at Michigan State University, I spent a year in Western and Eastern Europe studying broadcasting. I visited 18 countries, Interviewed officials of radio and television systems, and collected data concerning the history, operation and control of these media. I am grateful to the Institute for the financial support and encouragement given me in the conduct of the study.

While in no way a sponsor of my research and travels, the United States Information Agency did aid me in preparing my itinerary, and its offices in the various countries I visited helped me arrange conferences and suggested valuable sources of information. I hasten to say, however, that I and not they take full responsibility for these studies.

I express my thanks to USIA and to the many radio and TV officials in Europe who so graciously received me and gave me help, including critical reviews of these pages; but I, and not they, am fully accountable for any errors of fact or interpretation which these reports may contain.

As I explained to USIA officials and Europeans who cooperated with me in my studies, my purpose is not to argue the merits or demerits of any country's system of broadcasting, but to explain and report as accurately as possible how each system developed, and how it, as a mechanism of a particular social order, operates and is controlled. The great need today, it seems to me, in this often jittery and strife-torn world, is more factual reporting and understanding, fewer polemics and less name-calling. It was in such a spirit that I undertook this project.

WALTER B. EMERY
East Lansing, Mich.
April 8, 1966

principalities down to the fifty-one Imperial cities, forty-five Imperial villages and 1475 territories ruled by Imperial knights."[2]

After the Napoleonic era, Austria and Prussia engaged in a long conflict for dominance in German affairs. The ultimate victory of Prussia under the leadership of Bismarch resulted in the North German Federation in 1867. For almost a quarter of a century, Bismarch, as Chancellor, ruled the Prusso-German Empire. The undercurrents of political and cultural division were ever present, but with consummate skill, he was able to dominate the Kaiser, the military establishment, the Ministers and the rulers of the small states, and maintain control of the Empire.

William II's accession to the throne in 1888 led to Bismarch's resignation as Chancellor two years later. The industrial developments in Germany which had started some years before continued with rapidity, and its population, which was only 41 millions in 1871, by 1915 had increased to almost 68 million. This economic and population growth whetted the appetite for more "breathing space" and for colonial expansion, which aroused the suspicions of other European powers.

Germany became increasingly isolated, without friends or allies in the international community, and more dependent upon its one remaining ally, Austria. The Kaiser's unqualified commitment and full support to Austria in the Serbian conflict, aggravated an already tense international situation and precipitated the First World War.

While the military efforts of the Germans during the following four years were spectacular, they were insufficient to overcome the combined strength of the allies. With defeat imminent, the Kaiser abdicated, a parliamentary government was formed and a republic was created.

A constitution was adopted providing for popular elections and guaranteeing basic rights of free speech, press and association, and freedom from arbitrary arrest. Of special note, however, was the provision that the Reich law was to take precedence over the laws of the states.

Space does not permit a detailed accounting of the woes and vicissitudes of the Weimar Republic. Passant has attributed its failure to "lack of training and aptitude for responsible government; traditional adherence to an authoritarian system; the sense of internal disunity enhanced by the party system in the Reich, and in the states, economic difficulties and social distress; and a sense of injustice at the treatment of 'democratic' Germany. . .and it was amongst the younger generation, who could not be accused of any responsibility for the war of 1914-18 but had to suffer its consequences, and to whom patriotic propaganda to throw off the yoke of the victors of 1918 had its strongest appeal, that the Nazi movement made its most rapid progress.[3]

It was in this social millieu that Hitler came to power. The states lost their autonomy and, through the appointment of governors, he controlled the Reich. Political parties other than the National Socialists, and the elective system, were abolished.

By 1933, most areas of German life —agriculture, industry, the professions, education, literature, art and music—were regulated and coordinated in accordance with Nazi ideology.

The horrors of World War II need not be recounted here. Suffice to say, Hitler's Third Reich, after four years of unprecedented holocaust, collapsed in 1945, and the German Federal Republic was born. A constitution was drawn up and approved by representatives of the eleven states (Lander) in West Germany. A modification occurred in 1951 when the three *Lander* of the Southwest — Wurttenberg-Baden, Wurtenberg-Hohenzollern and Sud-Baden—were joined to form Baden - Wortenberg, reducing the number of *Lander* to nine. With the union of the Saar with the Federal Republic in January, 1957, the number was increased to ten. After six years of occupation, Britain, France and the United States lifted controls and the Republic became fully independent on May 5, 1955.

The German Democratic Republic had its beginning in the Soviet sector of Berlin on October 7, 1949. In 1952, the Parliament abolished the five traditional provinces of East Germany as administrative units and replaced them with 14 districts and 217 counties. That same year the East German government decreed a prohibited zone three miles deep along its 600-mile border with West Germany, separated Berlin's telephone system into sections, and cut many of its lines of communication with the

West. In 1954, the Soviet Union declared East Germany to be a sovereign state. Shortly thereafter, it began to reduce the crossing points between East and West Berlin, and by 1961 had erected a fortified wall of separation. The East German Government, in 1964, signed a 20-year agreement of friendship and cooperation with the USSR, though it was declared by the parties not to constitute a formal peace treaty. All the school systems of East Germany were reorganized along Communist lines with centralized control vested in the government.

EARLY DAYS OF RADIO

In the light of this brief historical sketch, we are ready to take a look at broadcasting. German scientists played an important role in the early development of radio communication. As early as 1887, toward the end of Bismarch's regime, Heinrich Hertz, a physicist of Karlsruhe, demonstrated conclusively that electromagnetic waves could be transmitted through space and received a distant points.[4] Four years later a law was enacted giving the state exclusive right to carry on both wire and wireless telegraph and telephone operation.[5] The German military establishment under Wiliam II was quick to realize the utility of wireless communications, particularly in naval operations.

To alleviate the problems of technical interference in the "ether," Germany, in 1906, conducted a conference in Berlin. Twenty-seven countries were represented at the meeting and signed an international agreement regarding the allocation and the use of electromagnetic waves for radio-telegraphy.[6]

The years leading up to the First World War were years of experimentation. In 1913, scientists such as Dr. Hans Bredow had succeeded in transmitting music and speech via radio waves. And, at the beginning of the War, in 1914, the Germans as well as the English were broadcasting entertainment programs to the troops on both sides of the Western Front.[7]

POSTWAR YEARS

At the end of the First War, Dr. Bredow, who had contributed so much to the technical development of raido, accepted the position of Minister of Posts. Under his leadership, broadcasting experienced tremendous growth during the next fifteen years.

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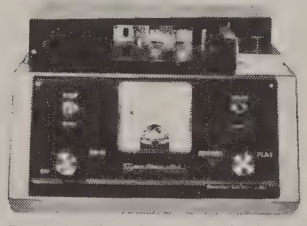

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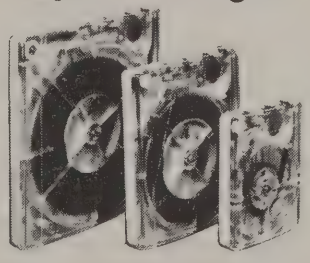

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Weimar Republic, Bredow undertook the task of developing a "non-political" broadcasting system. While he wanted to preserve the sovereign rights of the government in the broadcast field, he was eager to set up a structure that would be free of partisan influence. Acordingly, under his direction, the Ministry of Posts built the transmitters, but private companies were licensed to provide the programming. The system was financed by an annual tax on receivers and the revenue was about evenly divided between the government and the private broadcasting companies.

The first license for broadcasting was granted in 1923 to the Radio Hour Company in Berlin. Eight additional companies were authorized to provide programs in 1924, with studios located in Leipzig, Munich, Frankfurt, Hamburg, Stuttgart, Breslay, Konisberg, and Cologne. These various stations were conceived as regional operations, non-political in character, and the broadcasts of each designed to serve the educational and cultural interests and needs of a particular area.

Interest in radio increased rapidly and by the end of 1925, about one million receivers had been licensed for use in Germany. As the industry expanded, the importance of radio as an informational medium and its impact upon public opinion was being increasingly realized by both the Federal and district governments. A national broadcasting company was established in 1926 in which the Ministry of Posts held 51 per cent of the stock, with the remainder held by private interests. This company established a station in Berlin with programs designed for nationwide reception. It also asumed economic control of all broadcasting stations in the Republic. Regional governments appointed so-called "cultural committees" whose function was to provide advice on programming. Also, since the Federal regulations specified that broadcasting could serve no political parties, a "supervisory committee" of three members (one representing the Federal Government and the other two the region) was appointed to scrutinize program content and prohibit the broadcast of any material believed to be of partisan character. News was provided by a company (DRADAG), a majority of whose stock was also held by the Federal Government.

THE RISE OF THE THIRD REICH

While the "supervisory committees" were making sure that no political messages were emanating from the radio stations, the National Socilalist Party, under the leadership of Hitler, was using every promotional means possible and was fast gaining popular favor. The party zealously strove for centralized control of all broadcast media for the propagation of its revolutionary doctrines. In 1932, an important move in this direction was made when the Popan government appointed a "second commissioner" to work with Dr. Bredow in the Ministry of Posts. This new commissioner was made responsible for political broadcasting, for news and for all program exchange. The supervisory committees in the provinces were replaced by national commissars. While the controlling stock of the national broadcasting company was retained by the Ministry of Posts, private investors were compelled to sell their stock to the provisional governments which were increasingly becoming puppets of the national government.

On January 30, 1933, Hitler was appointed Chancellor. Dr. Joseph Goebbels who shortly was to become the Minister of Propoganda, reported the events of that day in his diary:

> Outside the Kaiserhof the masses are in a wild uproar. In the meantime, Hitler's appointment has become public. The thousands soon become tens of thousands. An endles stream of people floods the Wilhelmstrasse.
>
> We set to work again at once. The Reichstag is dissolved. It was difficult to persuade our colleagues in the Cabinet to agree to it. The re-election is to take place in a month's time. The Cabinet will appeal to the German people in a proclamation to-day.
>
> Drive to the district office, and in the midst of a solemn silence I announce the news. All are much affected and deeply moved. In this hall, in which we have had to endure so much, silence reigns as in a church.
>
> The struggle for power now lies behind us, but we must go on to retain it.
>
> At the Kaiserhof the Leader is already conferring with the new Minister of the Reichswehr, Von Blamberg. The Government already sets its hand to the task.
>
> The day passes like a dream. Everything is like a fairy tale. Slowly the evening closes in over the Capital of the Reich. At seven o'clock Berlin resembles a swarming beehive. And then the torchlight procession begins. Endlessly, endlessly, from seven o'clock in the evening until one o'clock in the morning crowds march by the Chancellory. Storm troopers, Hitler-youths, civilians, men, women, fathers with their children up high to see the Leader's window. Indescribable enthusiasm fills the streets. A few yards from the Chancellory, the President of the Reich stands at his window, a towering, dignified, heroic figure, invested with a touch of old-time marvel. Now and then with his cane he beats time to the military marches. Hundreds and thousands and hundreds of thaosands march past in never-ending uniform rhythm.
>
> The rising of a nation!
>
> Germany has awakened!
>
> In a spontaneous explosion of joy the people espouse the German Revolution.
>
> What goes on within our hearts is indescribable. One feels like crying and laughing at the same time.
>
> The everlasting stream of cheering people flows on and on and on. The treetops at the Wilhelmplatz in front of the Chancellory are swarming with boys who cheer the Leader in shrill ear-splitting chorus.
>
> His people acclaim him!
>
> For the first time the German people in demonstration is being broadcast. We speak for the first time over all German transmitters. I can say nothing, but that we are happy beyond words, and that we shall go on working.[8]

One month lated Goebbels wrote in his diary:

> I talk over the beginning election campaign in detail with the Leader. The struggle is a light one now, since we are able to employ all means of the State. Radio and Press are at our disposal. We shall achieve a masterpiece of propaganda. Even money is not lacking this time.
>
> The only difficulty lies in the organiaztion of the contest. We decide that the Leader is to speak in all towns having their own

broadcasting station. We transmit the broadcast to the entire people, and give listeners a clear idea of all that occurs at our meetings.

I am going to introduce the Leader's address, in which I shall try to convey to the hearers the magical atmosphere of our huge demonstrations.

Late at night the Leader flies to Munich to attend some urgent conferences.

The Radio causes me some trouble. All the important positions are still held by the same old-System profiteers. They have to be got rid of as soon as possible, that is before the fifth of March, lest they endanger the election.

The Propaganda Department of the Reich is moving to Berlin, in order to be able to direct the contest with all its forces concentrated.[9]

And, on March 1, Goebbels was ready to purge the Radio staff:

I am just about to take over the vast sphere of the Radio. I shall have to get rid of many of the inefficient members of the staff. Essential reconstruction must be carried out, especially in the personnel of the management. Final decisions will be taken about this matter once the elections are over.[10]

The election of March 5 was an overwhelming victory for the Nazis. Three days later, Goebbels had completed plans for his Ministry made up of the following departments: Press, Film, Radio Propaganda, and Theatre. He was sworn in as Minister of Propaganda on March 14 and, in accordance with pre-election plans, he proceeded immediately to fill all important posts in the departments with National Socialists.

Before the year had ended, all the provincial radio companies had been dissolved and the national government had taken over all radio facilities in the country with Dr. Goebbels and his Ministry in complete charge of broadcasting operations. The Post Office Department continued to collect the taxes on receivers; the Ministry of Propaganda used 55 percent of the proceeds to finance the propaganda of the Ministry.[11]

All broadcast programs, without exception, were designed to promote the aims of the Third Reich. The program schedules were loaded with biased and often false news reports, propaganda exhortations, and with broadcasts of huge political rallies, with frenzied crowds exclaiming *"ein volk, ein Reich, ein Fuhrer"*. Entertainment programs—music, comedy, drama—were all adapted to the service of "national will building." Only the music of the German masters such as Beethoven and Wagner was broadcast, while the works of foreign composers such as Mendelsohn (Jewish) were strictly prohibited.[12]

Not only did the Ministry of Propaganda strictly limit and control what the people could hear on German stations, with the beginning of the War in September, 1939, the Ministry forbade listening to any broadcasts emanating from foerign stations. Any "clandestine" listening was made subject to severe penalties.[13]

As the German Wehrmacht invaded the countries of Europe, the broadcasting stations of each country were taken over and became largely relay facilities for the propaganda messages emanating from the Ministry of Propaganda in Berlin. Before the War ended, Dr. Goebbels and the Nazi war machine had control of a large part of the communications apparatus in both Western and Eastern Europe. Toward the end of hostilities, as the Nazis withdrew from countries which they had taken over—Luxembourg, Belgium, Czechoslovakia, to mention only a few—they destroyed many of the radio installations in these countries by their "scorched earth" policy. Germany suffered greatly from Allied attacks, but surprisingly enough, much of it in Berlin—housing, transmitters, and towers —remained intact, and was very quickly converted to peacetime uses when the smoke of battle had cleared away.

POSTWAR DEVELOPMENTS

With the end of the War in 1945, the allies took possession of broadcasting facilities in Germany. Zone commanders were in charge while Germany recovered from the Nazi collapse. General Lucius O. Clay, in November, 1947, stated that the U. S. military administration favored the principle of wide distribution of the print and broadcast media and freedom from governmental control.[14] This was the pattern which evolved in Western Europe and which characterizes its operation today.

After the withdrawal of occupation forces in 1948-49 and the dissolution of the High Commission (it exercised control over broadcasting un-

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til 1955), the Federal Republic of Germany became master of its own house in broadcasting.

Henning Wicht, Director of Sound Broadcasting, Hessischer Rundfunk, writing in the *E. B. U. Review* in March, 1963, stated:

> The German radio service's present organization structure was developed in the years immediately after the war, from 1945 onwards. The people whose duty it was to prepare a fresh start in broadcasting after the end of the Hitler dictatorship still had a vivid recollection of the way in which this important medium of mass communication had been debased by the National Socialists into a political tool of the totalitarian state and misused for propaganda purposes. They accordingly strove from the outset—and with some measure of success—to safeguard broadcasting against any possibility of being exploited either by the government or by political and business interests for purposes of their own. On the strength of this policy there were established in various federal Lander (sometimes by several Lander acting in concert) the Norddeutscher Rundfunk (Hamburg), the Westdeutscher Rundfunk (Cologne), the Hessischer Rundfunk (Frankfurt), the Sudwestfunk (Baden-Baden), the Suddeutscher Rundfunk (Stuttgart), the Bayerischer Rundfunk (Munich), the Sender Freies Berlin in West Berlin and Radio Bremen: later, when the Saar territory was reincorporated in the Federal Republic, the Saarlandischer Rundfunk joined the list.
>
> All these purveyors of broadcasting services in the Federal Republic and West Berlin are *Anstalten des offentlichen Rechts,* the English equivalent of which is chartered corporations; thus they are neither government agencies nor private companies, a fact which has been of decisive importance for their programming up to the present time and will continue to be in the future.
>
> The broadcasting corporations in the Federal Republic are consequently independent of the government and of any social pressure groups. This of course does not prevent them from giving appropriate opportunities to the Federal Government, the Land Governments and naturally the Opposition as well to expound their views, explain their measures and thereby utilize the potentialities of sound, broadcasting for the formation of enlightened public opinion.[15]

PRESENT ADMINISTRATIVE STRUCTURE

In general, the broadcasting system in each of the West German states elects a general director (Intendant), who is responsible for the overall operation of the station. He is aided by a board of directors usually composed of seven to nine men, with some being elected by the council and others holding membership on the board by virtue of public office, such as a chief justice of a state court, or members of a state legislature. The general director usually appoints the administrative staff—director of personnel, technical and financial officers, and program directors.

These chartered broadcasting corporations are loosely banded together in an association, *Arbeitsgemeinschaft der offentlich-rechtlichen Rundfunkanstalten der Bundes-republik Deutschland* (ARD), an alliance established in August, 1950. It provides a mechanism for cooperation among the state systems in programming, technical, and legal matters. Mr. Wicht described its main function as follows:

> The ARDs chief interest in matters of programming is to achieve a rational coordination of their programmes, since in many parts of West Germany their effective reception areas overlap. Questions of programme exchanges are discussed and arrangements made for joint cultural or sporting transmissions such as relays from festivals or live broadcasts from Olympic games and world football championships in the regular conferences of the programme directors. In the technical field the ARD has done the bulk of the work for the coordinated establishment and extension of the West German network of transmitters both in sound broadcasting and in television, and it also conducts a common programme of research and development activities.[16]

Through ARD, the members cooperate in legal matters, in the financing of overall operation, and in other areas where common interests will be served. For example, for a number of years the members have maintained a revenue adjustment contract, the effect of which is that corporations which have smaller receipts owing to the lower population density in their fee-collection areas receive supplementary grants-in-aid from the richer ones.

While there is some cooperation among the members, the large part of broadcasting is done independently by the state corporations, since the Constitution of the Federal Republic provides that the Lander (states) are responsible for cultural affairs, and broadcasting has been judicially construed to fall within this category.

The importance which these state corporations attach to their independence was stated by Frantz Reinholz of Norddeutscher Rundfunk at the International Conference of Broadcasting Organization on Sound and Television School Broadcasting hold in Rome. He made reference to the fact that the broadcasting companies of West Germany are represented in the European Broadcasting Union through ARD, and though they have interests in common, they are independent in their operations.

> I come from Hamburg where today my colleagues are meeting to decide on the programmes for the fourth and fifth week in 1962. The colleagues in Stuttgart or Munich or in any other of the broadcasting stations do not have the slightest idea of the programmes being broadcast today in Hamburg. There is no such thing as a common policy. This may seem rather extraordinary to you. For this reason I would therefore like to say to you that we are very proud of this profound difference that there is between us and that we shall defend it bitterly against every attack. The memory of the broadcasting company of the Reich, that was an expedient of the Minister dealing with Propaganda, Josef Goebbels, is still much too vivid to us. And we also remember that this rigidly centralized organization of the German Radio was an exceptionally efficient instrument of the German dictatorship. And this centralized radio, moreover, carries a large portion of the responsibility of the catastrophe that, starting from catastrophe that, starting from Germany, involved the whole world.

Do not shake your head therefore if we of the German Radio do not insist on what we have on common but on what divides us. We have had our lesson and we defend our Federation bitterly against any influence on the part of the central power. So long as we carry on like this, we deserve your approval.[17]

RADIO PROGRAMMING

Each German station broadcasts a first and second program. An attempt is made to appeal to different intersts and provide a balanced program structure. For example, if light music is featured on one network, there is likely to be something of a more serious nature on the other. In fact, the tendency has been to earmark one program for the majority audience and the other for the minority, one being more general and entertaining in format, and the other more specialized and appealing to the higher, cultivated tastes.

A few of the larger systems provide a third program. For example, special broadcasts of *Bayerischer Rundfunk* (Munich) and *Westdeutscher Rundfunk* (Cologne) plus a joint transmission of *Norddeutscher Rundfunk* (Hamburg) and *Sender Freies Berlin* provide a third service, presenting programs with high intellectual appeal, featuring outstanding scientists, dramatists and writers.

A large component of the broadcast schedules of West German stations consists of music, both classical and modern. Numerous music festivals, including German jazz, are broadcast. Each of the corporations maintains its own symphony orchestra, with oustanding conductors and soloists.

Radio plays are still popular and attract sizeable audiences, though they admittedly are in competition with television drama with its added optical dimension. Added to these are programs dealing with literature and art, and current affairs.[18]

EDUCATIONAL RADIO

A great deal of school broadcasting is carried on by the various state systems. The ministers for public education in the various states work only as advisors to planning instructional broadcasts. The companies' script writers and other programming personnel, who consult with these officials and with teachers, determine the content and format of instructional transmissions. Special series of broadcasts for the schools have included instruction in science, history, language and public affairs. School broadcasts such as "A Continent in the Making", a study of Africa broadcast by *Hessischer Rundfunk*, frequently appear in the program schedules.

It has been estimated that roughly half of the corporations' broadcast time is devoted to "instructive and educational" programs, including those dealing with public affairs and those designed to influence public opinion.[19]

FOREIGN BROADCASTING

Since more than 90 percent of the population in East Germany is able to hear three or more programs from the Federal Republic, all the state systems in the West devote considerable time to programs counteracting propaganda broadcast from the Communist regime in the East. In addition, programs are beamed across national boundaries by *Deutschlandfunk* and *Deutsche Welle*, two stations licensed to corporations established under Federal law. *Deutschlandfunk* is a long-wave station whose function is to "arrange broadcasts for Germany and the other countries of Europe and in this way to present a comprehensive picture of Germany to listeners in other continental countries."[20] It gives special attention to the preparation of programs for reception in the German Democratic Republic, "in order to set up a truthful picture of life in the Federal Republic to counteract the slanted propaganda put out by the state-run Communist radio in that zone."[21]

The *Deutsche Welle* provides a short-wave service for overseas listeners. It broadcasts programs in German and other languages to the Far East, the Near and Middle East, Africa, South America and North America.

TELEVISION

The British occupation forces permitted *Norddeutscher Rundfunk* (Hamburg) to begin experimental television in 1948. In December, 1952, this corporation put two TV transmitters in operation in Cologne and Hannover. And, in March, 1953, ARD initiated plans by which individual member stations could share time and facilities.

Until recently, there were only two television programs being broadcast, the First, called *Deutsches Fernsehen* (DFS), a so-called "pool" program on VHF, and the Second, *Zweites*

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Deutsches Fernsehen (ZDF), broadcast by an autonomous public corporation established in April, 1963. This second program is financed by a 30 percent levy on license fees collected by the regional broadcasting organizations.

Both these programs are carried on nation-wide networks and are jointly produced by the nine state corporations, through the Association of Broadcasting Corporations (ARD). Each of the stations contributes programs in terms of its income from license fees on receivers within the area it serves. As reported in 1964, the percentage contributions to the two television networks were roughly as follows: *Westdeutscher Rundfunk* (in Cologne) 22.5; *Norddeutscher Rundfunk* (Hamburg) 22.5; *Bayerischer Rundfunk* (Munich) 17; and *Hessischer Rundfunk* (Frankfurt), *Suddeutscher Rundfunk* (Stuttgart), *Sender Freies Berlin,* each 8 percent. Radio Bremen and *Saarlandischer Rundfunk* are entitled to contribute as much as 3 percent each if they desire to do so.[22]

According to a survey of UNESCO in 1964, television programs were being transmitted about 45 hours per week. About 25 percent of the time was given over to news and discussion programs. Sports occupied more than 12 percent; plays, films and light entertainment took up more than 30 percent; special broadcasts for women and children accounted for 15 percent; Eurovision had 10 percent; and religious programs had only 1 percent.

A third television program was initiated in 1964 in the states of Bavaria and Hesse. In September of that year, Bavaria's *Bayerischer Rundfunk* began its "study programs," complementing the teaching already being done on the second network. Such programs consisted of daily telecasts (Sundays excluded) with instruction in such subjects as science, political economy, music, languages, etc. Programs of general cultural import which were being offered were those such as "Education and Society," Ancient Greek Civilization," topics relating to the basis and background of German politics, and a variety of scientific and literary programs.

In Hesse, a third program which began about the same time had as its aim, as stated by *Hessischer Rundfunk,* the broadcasting of programs for "qualified" minorities and courses in adult education. It was proposed that programs would fall into three categories: (1) those dealing with regional affairs; (2) special instruction for adults such as courses in Russian, mathematics and modern art; and (3) programs with special appeal, dealing with fine arts, medicine, and agriculture.[23]

Egon Wagner, legal adviser to the *Sudwestfunk,* writing in *E. B. U. Review* in May, 1965, predicted that this third program would soon be initiated by other companies and be available throughout the country. He stated that the programs would have a similar content and format throughout West Germany, but would be produced by the individual broadcasting organizations to meet the interests and needs of the different Lander. "In the news and information on cultural events in the field of the documentaries as well as in the cultural programmes it is intended to achieve what is described as a 'self-portrayal of the Land and its scenery'."[24]

FINANCIAL SUPPORT FOR BROADCASTING

All the broadcast corporations receive financial support by means of license fees assessed against radio and television receivers (24 Deutsch marks per year for radio and 74 for television). These fees are collected by the Federal Post Office (*Bundespost*) which keeps a portion of the proceeds to cover costs of collection, to maintain lines and cable connection for the various stations, to detect unlicensed sets and see that technical interference from the various transmissions is avoided. Each station receives a share of the license proceeds in accordance with the number of people in the particular state where the station is chartered.

In addition to license fees, all the radio and TV stations allocate some time for commercials (the average time is about eight percent). These commercials are presented in time blocks and are separated from the programs. They are prepared by subsidiary companies which determine their own budgets, take care of all sales and production costs, and reimburse the stations for the use of the technical facilities.[25]

STRUGGLE FOR MEDIA CONTROL

As presently constituted, the Federal government's authority with respect to television and radio is limited to the technical aspects of operation. Since the Second War, it has not exercised any regulatory jurisdiction over programming. This authority has been taken over by the Lander. The broadcasting companies and their association, ARD, have enjoyed much freedom and autonomy in their operations. However, in 1960, Chancellor Adenauer gave his blessing to the proposed establishment of a national television company and plans were announced for the beginning of a Federal nation-wide service on January 1, 1961. In August, 1960, the provincial governments of Hesse and Hamburg protested that any such undertaking by the Federal government would violate the basic law pertaining to broadcasting in the Republic, and, among other things, infringe upon the rights of the provinces which, they alleged, had exclusive authority in the field of programming. They appealed to the Federal Constitutional Court for a decision in the matter. In the meantime, the Federal government was temporarily enjoined from proceeding with plans for the construction of facilities pending a decision of the court.[26]

On February 28, 1961, the Court handed down its decision, holding that the Federal Government through the establishment of the German Television Company, had indeed violated the basic law concerning broadcasting. Among numerous reasons stated in support of its decision the Court declared that freedom of information through radio and television was guaranteed by law and that control of the media should not be vested in one single authority or one social group. This halted any further attempt by the Federal government to move into the broadcasting business and left the field open for the Lander and the existing corporations to expand their operations.

A recent campaign to break up the present pattern of control and operation has been launched by the newspapers in Western Germany. Mr Wagner has described the situation as follows:

> The fight of the newspaper publishers to gain access to television is being carried out in several rounds. We are still in the middle of the controversy, and the end seems a long way off. . . .
>
> The Second German Television

Programme would be entrusted to a company of newspaper publishers. It is true that the chartered corporation, the Zweites Deutsches, Fernsehen, would remain as a cover, but the entire programme, according to this proposal, would be produced by the company of newspaper publishers and financed exclusively by means of advertising. . . .

The broadcasting organizations themselves, as well as the churches and the trade unions, have publicly protested against such a scheme. Eminent experts in constitutional law have pointed out that the implementation of such proposals was irreconcilable with the decision of principle reached by the Federal Constitutional Court in the well-known television dispute.[24] The Federal Constitutional Court laid down in this decision that, in the first place, a broadcasting enterprise in the Federal Republic must have the form of its organization defined by legislation and that on the other hand, broadcasting must not be entrusted to an individual economic or political group.

In the meantime, doubts have also been expressed in the political field. Access to television is chiefly sought by the Springer concern. The publishers of the smaller and medium newspapers are to a large extent uninterested. They know that they do not possess the financial means to become genuine business partners in a commercial television system. However, Springer has already achieved a concentration of power in the German press such as is without parallel in Germany: out of the total number of newspapers which are published in the Federal Republic (21.79) million copies), a good third or, to be exact, 36.35%, is controlled by the Springer concern. The breakdown is of interest in this connection. Of the daily newspapers with a more than regional circulation, amounting to a total of 4.8 million in the whole of the Federal Republic, 4.2 million are published by the Springer concern. . .[27]

Mr. Wagner states that 37 percent of West Germans rely heavily upon the Springer press for news and says that "if they obtained the rest of their news over the television screen from the same source, this would create a monopoly of mass influential media without parallel, a monopoly which cannot be controlled or regulated, but would be exploited exclusively according to the principles of economics and power politics."[28]

On the other hand, the newspaper publishers take the position that they can provide a quality news service, that the overall programming will be better balanced, and that the commercial income from advertising on television would make the newspaper business more financially secure. Some publishers look upon commercials now carried by the corporation stations in the Lander as a competitive threat to newspapers which do not benefit from license fees but which must rely largely upon advertising revenue for their maintenance and survival.

The Federal Parliament recently appointed a committee to find out whether there is "distorted competition between press and broadcasting and whether the economic existence of the newspapers is endangered by television advertising.[29] At this time of writing the issue has not yet been settled. If and when Parliament does take action on the Springer request, the matter probably will be reviewed by the High Court, as was the case when the Federal government attempted to establish a competitive television service.

BROADCASTING IN EAST GERMANY

Whereas control and operation of broadcasting in West Germany after the Second War was decentralized among the various *Lander,* the opposite pattern was established in East Germany. All authority over radio and television was vested in the State Broadcasting Committee attached to the Council of Ministers, and management and operation were modeled after the Soviet system.

According to UNESCO reports in 1964, there were at that time four domestic radio networks in East Germany. Equipment consisted of more than 20 long, medium and short-wave transmitters with a combined power of more of 1800 kilowatts of power More than 20 FM transmitters were in operation.[30]

A major part of the program schedules of the networks is devoted to music and news. The Broadcasting Committee maintains correspondents in Moscow, Peking, Warsaw, Prague, Budapest, Stockholm, Paris, London, Geneva, Cairo and Baghdad. Frequent news reports are presented on all the networks. As is true in other countries in Eastern Europe, many programs are designed for farm and industrial workers and programs of an educational character make up a heavy component of the schedules. This includes considerable propaganda broadcasting designed for listeners in West Germany.

The international section of East German Broadcasting is one of the most important. Programs for foreign listeners are broadcast more than 35 hours a day to Europe, the Near East, Africa and Latin America. These are transmitted in English, French, Danish, Italian, Arabic, German, Swedish, Spanish, and Portuguese. UNESCO has reported that the Russian Military Administration operates a station in Potsdam which relays programs of Radio Moscow to the German area at all hours of the day and night.[31]

The East German Broadcasting System is financed by license fees on receivers. The country has developed a sizeable industry which produces most of the receiving sets which are sold and used.

TELEVISION

Experimental television was initiated in East Berlin in 1952 and regular telecasting, using a 625-line system, began in 1954. Today, more than a dozen main stations and twice as many relay transmitters provide East Germany with television programs. In 1964, it was reported that television programs were being broadcast 65 hours per week. News and drama are emphasized, with many adaptations of plays and some original TV films featured regularly. Much time is devoted to school programs and adult education.[32]

(continued on page 24)

FOOTNOTES

1. Passant, E. J. *A short History of Germany, 1815-1945,* Cambridge University Press, 1962, p. 1.
2. *Ibid.*
3. *Ibid.,* pp. 188-189.
4. Dunlap, Orrin E. J. *The Story of Radio,* The Dial Press, New York, 1935, pp. 21-22. Also, see Pipka, Gunter. *Broadcasting and Politics (Rundfunk Und Politik). Funkhaus Hannover des Norddeutschen Rundfunks,* Hannover, Germany, 1961, p. 1.

FOOTNOTES (cont.)

5. *Ibid.* Pipka.
6. *Ibid.*
7. *Ibid.*, p. 13.
8. *Goebbels, Joseph. My Part in Germany's Fight,* The Mayflower Press, Plymouth, 1938, pp. 207-209.
9. *Ibid.*, p. 211.
10. *Ibid.*, p. 223.
11. Pipka., *op. cit.*, p. 22.
12. *Ibid.*, 22-23.
13. *Ibid.*
14. *Ibid.*, p. 23.
15. *E. B. U. Review,* 78B, March, 1963, p. 25.
16. *Ibid.*, p. 26.
17. RAI, *Radiotelevisione Italians, Proceedings of the International Conference of Broadcasting Organizations on Sound and Television School Broadcasting, Rome, December 3-9, 1961,* p. 88.
18. *E. B. U. Review, op. Cit.*, pp. 25-26.
19. *Ibid.*
20. *Ibid.*, p. 27.
2.1 *Ibid.*
22. UNESCO, *World Communications, Press, Radio, Television, Film,* UNESCO Publications Center, New York, 1964, pp. 288-289.
23. *E. B. U. Review,* 88B, 1964, p. 43.
24. *Ibid.*, 91B, May, 1965, p. 69.
25. *Ibid.*, 78B, March, 1963, p. 27; also, see *Broadcasting in the Federal Republic,* news release, dated October 18, 1963, publshied by *Hessischer Rundfunk,* Frankfurt, West Germany p. 4.
26. Pipka, *op. cit.*, p. 36.
27. *E. B. U. Review,* 91B, May 1965, pp. 69-70.
28. *Ibid.*
29. *Ibid.*
30. UNESCO, *op. cit.*, p. 291.
31. *Ibid.*
32. *Ibid.*
33. *E. B. U. Review,* 96B, March, 1966, p. 37.

BROADCASTING MOVES UP AT NEW MEXICO STATE

(continued from page 8)

band, and UPI are used to collect news in the continuing effort to keep the audience up-to-date.

An independent sports department covers all NMSU events. A team of four broadcasts all home football and basketball games.

In the category of special local events, KRWG tries to cover concerts by NMSU bands and choirs, student elections, homecoming parades and festivities, student senate meetings, lectures, and lyceum events. In 1964, KRWG covered the presidential election through UPI, ABC, local reporters—including two in Albuquerque who phoned in—and a student "reaction panel" made up of political science and government majors. Other special events have included record hops and student blood donations for the Viet Nam cause.

The staff of KRWG is made up of students, both communications majors and others, who fit their jobs particularly well. Managing the station is Monty Stanford, a recent graduate of NMSU, now working toward his Master's degree. In order to give special emphasis to external public relations, Public Relations Director Tommy Tomlin writes regular news releases, helps plan local tie-ins, and sees that the station is constantly referred to in the news columns of all local publications. Training new announcers, along with scheduling, is done by Chief Announcers Harold Humes and Joe Stewart. Music programming for FM is done by George Barnhorst, local Navy recruiter and part-time student at NMSU. He also acts as assistant station manager when the manager is away or has a day off. Writing of promos and typing of logs is performed by Copy Director Lynne Moulton. Producing promos, directing music for AM and part-time engineering is handled by Robert Reymont. Jim Pinkston is news director and holds a broadcast scholarship from the New Mexico Broadcaster's Association. Dan Weber holds down the sports director's job and calls the plays at games. Engineering for both AM and FM is done by Ronald Rentfrow. Besides engineering, Ron along with PR man Tomlin, does the cabinet work for the control rooms, offices, and studios. With the exception of the manager, all staff positions are unpaid. Each staff member has charge of a number of students who are in broadcasting labs. They perform assigned duties and are partially graded by their staff member. In all, KRWG "employs" fifty people, of whom half are broadcasting majors. Others may be majoring in the department but under one of the other options—public relations, magazine, news or film.

Equipment-wise, KRWG posesses some of the best, part of it donated by broadcasting stations and networks. It is best described by breakdown of use. AM utilizes a Gatesway console feeding a Collins limiter amplifier. Two Gates 16″ turntables spin the discs, and Collins cartridge equipment airs the spots and promos. Reel-to-Reel tape is done with a Magnecorder PT-6, an Ampex PR-10, and an Ampex 300. Voice work is handled with an Electro Voice 665. The AM record library, built right into the control room, contains 2500 lp's and 2000 singles.

A stereo Collins console dominates FM control with two Collins 12″ turntables, an Ampex PR-10, an Ampex PR-10-4 two Ampex 300's and an RCA 77DX mic. Ortofon arms with Empire 888's handle a 1000-record stereo library, which is located across the hall from FM control. The library has stereo audition and timing equipment.

Production, with its own control room, utilizes an RCA 76B console. Smooth voice work is accomplished with an RCA 77DX mic. A Gates 16″ table plays the records while a Presto Cutter makes ET's. The recording of reel-to-reel tape is done on a Magnecorder PT-6, a Berliant, and an Ampex PR-10.

News is controlled from another console, an RCA 76B. A Gates 101 Spots tape, a Magnecorder PT-6, and a Presto turntable inserts news breaks and spots. The news room also has a work and conference table complete with multiple mic inputs for group discussions, or multiple voice newscasts. Motorola hi-band and police radios help to collect news items. The station also has portable tape recorders which are used for outside assignments. One of these is a Sony stereo and another is a battery-powered machine which provides a broadcast quality signal.

The FM signal is transmitted with a Collins solid-state rig, and is monitored with Collins and McMartin equipment. Extra facilities include a four channel remote board, four RCA ribbon mics, two Collins dynamic mics, and a nine-channel Raytheon console.

New Mexico State University now has submitted an application for educational TV on channel 12. At the present time, closed circuit TV is in operation with plans for broadcasting being made. Both activities are under the supervision of the Department of Journalism and Mass Communications.

—Ronnie Rentfrow

College Music Festival

In an effort to have your radio station really participating in the college community you probably have thought many a time about creating a contest for the college in which your campus station played a big part. COLLEGE RADIO would like to suggest the following contest that I'm sure you can tailor for your specific needs. Even though this appears to be an all out effort, it is! However, you can cut out the concerts and still have a very good thing going for you.

Here . . . see what we mean.

With the return of students to school, you will probably note a renewed interest in music in your community. Students themselves will be thinking about joining orchestra . . . band . . . or vocal groups. Parents will become more aware of instruments, accessories music and the services offered by local firms which handle these items.

Why not take advantage of this natural interest by promoting a music festival? Following is an outline for such a promotion which could be adapted to your college. It can be as large or as small as you choose to make it. Your music department may be able to help with ideas and suggestions too. Sample spots are written to appeal to band, orchestra and vocal groups, and are 30 seconds long. They may be lengthened 60 seconds if you prefer.

Using this outline as the basis for your promotion . . . and enlisting the aid of your music department and music shops . . . you should be able to create a very successful Citywide Music Festival.

PROMOTION:

To last three weeks, two weeks of which would be the (3) Minute Concert Contest, with a one-week follow-up to allow time to tally contest entries. Promotion finale to be three concerts, one outdoor band concert on Saturday afternoon or evening, one indoor orchestra concert on Sunday afternoon or evening, and one indoor vocal concert on the same Sunday, afternoon or evening. These concerts to be given by local musicians or college organizations, free of charge. Promotion could be sponsored by any local business, but ideal sponsors would be firms which sell instruments, music, musical accessories and service.

CONTEST:

Once each day for two weeks, radio station would play a different record . . . march, classical or semi-classical, either an instrumental or vocal. Contestants would try to correctly identify each piece played. Entry blanks, available at participating merchants or College Union, to be mailed to station. Followup week of teaser spots to maintain interest while entries are tallied. Prizes would be gift certificates from participating firms. A local theater might wish to give a pair of tickets to each of ten runners-up.

FINALE:

Concerts, band on Saturday afternoon or evening, out of doors, and combined orchestra and vocal on Sunday afternoon or evening, indoors. Contest prizes to be awarded at the Sunday indoor concerts. Radio station personality could act as M.C. for awarding of prizes.

TO INTEREST VOCAL STUDENTS

SAMPLE SPOT

(Read after classical or semi-classical vocal has been played).

The piece you just heard was Radio Station XXXX's Three Minute Concert for today. If you can identify the piece . . . write it down on a Concert Contest entry blank . . . available at XXXX . . . who sponsor today's Three Minute Concert. And when you stop at XXXX to get your entry blank . . . take time to look over their fine selection of sheet music and books for soloists and vocal groups of all sizes. Whether you're studying voice . . . or just like to sing . . . you'll find the music you like at the XXXX Store.

SAMPLE SPOT

Read after classical or semi-classical vocal has been played)

That was today's rendition of the Three Minute Concert . . from Station XXXX. Can you identify the number that was being sung? If you think you know it . . . get your Concert Contest entry blank from XXXX and jot it down. Who knows . . . you may win one of the gift certificate prizes . . . maybe the one being offered by XXXX. There you can choose from a variety of music arranged for singing . . . and from a wide selection of other musical needs. Remember . . . XXXX have Concert Contest entry blanks.

Just take it out of the box and plug it in.

Like they did at:

Hamline Univ, St. Louis Univ, Upsala, Clark Univ, Hofstra, Kalamazoo College, Manhattan College, Inter-American Univ of Puerto Rico, Ferrum Junior College, Northern Illinois Univ, Vermont Technical College, Michigan Tech, Alfred Univ., Hobart & Wm. Smith Colleges, State U. - College of N.Y. at Brockport, Oneonta, & Geneseo, Bryn Mawr, Haverford, Olivet College, Wilson College, Syracuse, Wesleyan, Iowa Wesleyan, West Chester State College, Drew, Boston U., NYU, Rockhurst College Augustana College, Loyola, Moravian College, Illinois State, Principia College, Eastern Washington College, C.W. Post, Univ. of Southern Mississippi, Gettysburg College, Slippery Rock State College, Lindenwood College, East Carolina College, Wisconsin State, Western Carolina College, Calvin College, Washington, U. of Cal. at Davis, Chico State College, Pacific Univ., Wyoming, Univ. of Bridgeport, Rhode Island Univ., Ripon College, Univ. of Denver, UCLA, Allegheny College, Mt. St. Mary's College, Minnesota, Wyoming U., Bethany Bible College St. Francis College, Shippensburg

LOW POWER BROADCAST EQUIPMENT CO.
248 Swedesford Road, Malvern, Penna. 19355
LPB

Eastern Illinois Univ., East Tennessee State, South Dakota State

STATION BREAK
PROMO SPOTS

Have you entered Station XXXX's Three Minute Concert Contest? It's easy. Get your entry blank from a participating merchant . . listen to the Three Minute Concert each day . . and identify the number that's played. At the end of the contest . . mail your entry to XXXX.

Here's a chance to win a valuable gift certificate from your favorite shop. Just enter Station XXXX's Three Minute Concert Contest. Participating stores in (City) have official entry blanks . . and complete contest rules. Be sure to get yours today.

Listen to the Three Minute Concert Contest every day at (Time) . . then enter Station XXXX's Concert Contest. You can obtain your entry blank and complete rules from any participating firm. You can win one of several gift certificate prizes.

How would you like to have a valuable gift certificate from your favorite music store to spend as you please? You may win one . . just by entering Station XXXX's Three Minute Concert Contest. Get your entry blank and complete rules from any participating store.

THIRD WEEK TEASER SPOT

The entries are all in . . and Station XXXX's experts are carefully checking each one for accuracy. And you know . . the folks down at XXX's are awaiting the outcome of this contest just as eagerly as the contestants. In the meantime . . why not stop in at XXX's and browse around? You will be amazed at their selection of music . . sheet and books . . and you will be pleased at the friendly . . courteous service you'll get from their staff. Stop in at XXX's soon . . and keep listening for the contest winners.

TWO TURNTABLES

RCA 70-C

good condition $50 each.

Ed Post,

phone collect

202-543-0111

TO INTEREST
BAND STUDENTS
SAMPLE SPOT

(Read after march has been played)

Listening to a march like that is always a thrill. Do you know which one that was? The correct answer could help you win Station XXXX's Three Minute Concert Contest. Remember to get your official entry blank from XXX's . . and remember too . . that XXX's have everything you may need in the way of band instruments . . accessories . . and music. Whether you are interested in band as a student . . or just for the fun of it . . you'll like shopping at XXX's . . where friendliness and courtesy are by-words.

SAMPLE SPOT

(Read after march has been played)

You have been listening to Station XXXX's Three Minute Concert . . and if you can correctly identify the march just played . . you're on your way toward winning a gift certificate prize. You'll need an official entry blank . . and you get it from XXX's. While you are there . . look around at their fine selection of band instruments and accessories. They have everything from the tiniest piccolo to a big bass drum. Or . . if you just like to listen . . . XXX's have some fine band albums.

STATION BREAK
PROMO SPOTS

There's a prize waiting for the lucky person who wins Station XXXX's Three Minute Concert Contest. Listen to the Concert today at (Time) . . then enter the contest. Entry blanks and rules are available to all participating firms.

Are you a contest fan? Station XXXX's Three Minute Concert Contest is the easiest one you ever entered. Get your entry blank at any of the participating merchants . . then listen to the Three Minute Concert every day at (Time) . . . over Station XXXX.

Are you familiar with the classics . . semi-classics and march music? If so . . the Three Minute Concert Contest is for you. Listen to the Concert each day on XXXX . . then identify each selection played. Send your entry to the station on an official entry blank.

Tune in every day at (Time) . . for XXXX's Three Minute Concert. If you can identify the selections played . . you can enter the Three Minute Concert Contest. Official forms and rules are available at any of the participating businesses.

(Musical intro) What's that tune? Your guess is as good as the next one when you listen to the Three Minute Concert Contest on XXXX every day at (Time) . . , get *your* official entry blank at XXX.

THIRD WEEK TEASER SPOT

Tension is running high as the Three Minute Concert Contest entries are being tallied. Among the first to know who the lucky winners are will be XXX's. As Station XXXX's experts check the entries . . . why not stop in at XXX's and look around. See their large selection of quality band instruments . . music for marching and concert bands . . and accessories of every description. Don't miss the fine march records . . and while you are at XXX's check to see if the contest winners have been chosen.

TO INTEREST
ORCHESTRA STUDENTS
SAMPLE SPOT

(Read after classical or semi-classical instrumental has been played)

Did you recognize that selection? It was played as XXXX's Three Minute Concert of today. If you think you know the name of it . . jot it down on your entry blank for the Concert Contest. If you picked up your entry blank at XXX's . . you probably noticed what an extensive stock of fine orchestra instruments they have. What you may not have noticed is the large selection of orchestra music . . and musical accessories which XXX's also stock. You'll find every musical need there.

SAMPLE SPOT

(Read after classical or semi-classical instrumental has been played)

Once again . . you've been listening to the Three Minute Concert over Station XXXX . . sponsored today by XXX's. Identify the selection just played . . and add it to your entry blank. If you don't have an official entry blank . . get one at XXX's . . music headquarters in (City). At XXX's you'll also find a complete line of orchestra instruments . . accessories and music . . everything for the beginner and the professional.

(continued on page 21)

BROADCAST EQUIPMENT

Sparta's new 1967 audio control center, model AC-155, offers an amazing combination of compactness, mobility, appearance and strength, plus technical features of the highest professional quality.

Broadcasters will quickly note that the entire unit is housed in a one-piece, open cabinet scarcely over four feet wide and two feet deep, giving it the portability needed for remote broadcasts, mobile trucks and temporary set ups.

The control center has a five channel-all transistorized A-15 Audio Console, which accepts 14 inputs and accomodates six low-level and eight high-level audio sources. These features are combined with two Sparta three-speed TC-12 custom turntables, complete with tone arms, cartridges and TE-2 Dual equalizer. The A-15 Console also contains an all channel cue system, muting, monitor amplifier and speaker.

Several optional accessories are offered with the AC-155. A matching Bench/Lid which gives protection to the equipment in transportation, becomes a seat for the operator on a remote location. With a removable equipment shelf, the AC-155 provides for the use of a complete SPARTAMATIC Tape Cartridge system for production or remote assignments. For top quality voice reproduction, Sparta suggests the use of its M545Q cardioid microphone, with its uniform pickup about the axis at all frequencies. The microphone comes complete with wind filter, gooseneck and mounting hardware.

New Compact Recorders:

New Ampex AG-500 Series recorder/reproducer features solid state electronics and is designed for use by radio stations, small recording studios, educators, government and industry. The AG-500 is a compact studio quality recorder which can be used in the field as a portable recorder or in a studio for broadcast and mastering use.

I'm going to both the WEST COAST (April 14 & 15, 1967 EAST COAST (April 15, 1967.) IBS Convention this year!! Are you going??

COLLEGE MUSIC FESTIVAL

(continued from page 20)

Always shop for all your musical needs at XXX's.

STATION BREAK
PROMO SPOTS

Hey there! Are you planning to enter Station XXXX's Three Minute Concert Contest? If so . . remember this: Deadline for mailing entries is midnight . . (Date). So . . sharpen up that pencil . . and get ready to win a swell prize . . a valuable gift certificate from your favorite music store.

Everybody's doin' it . . entering the Three Minute Concert Contest . . why don't you? Just listen to Station XXXX every day . . identify the selections played on the Three Minute Concert . . . then fill out your entry blank and send it in.

There's fun for all . . and prizes for some . . in Station XXXX's Three Minute Concert Contest. You can join the fun and perhaps win a prize by identifying the selections played on the Three Minute Concert. Listen every day . . . then send in your entry.

THIRD WEEK TEASER SPOT

This is it! The winners of Station XXXX's Three Minute Concert Contest are being chosen right now. They will be notified immediately . . and the prizes will be awarded at the student concert on Sunday. XXX's want to remind all you listeners to be sure to attend this concert and to show the student musicians that you appreciate their efforts. All the folks from XXX's will be at the concert . . from president to stock clerk . . and they'll be looking for you . . their friends and patrons.

The preceding spots will help you get started. You can create additional spots to suit your station's needs.

Change of Address

If you plan to change your address in the near future, please enter your new address below, and mail this form, along with the Mailing portion of this issue to: Circulation Manager, COLLEGE RADIO Magazine, Intercollegiate Broadcasting System, Bethlehem, Pennsylvania, 18015.

Please enter a subscription for me for at $2 per year.

..... Payment enclosed

..... Please Bill Me

..... This is an extension of a current subscription.

Name .....

Address .....

City and State .....

ZIP: .....

What About Broadcasting At Station KCSB-FM

by Michael Bloom, Program Director

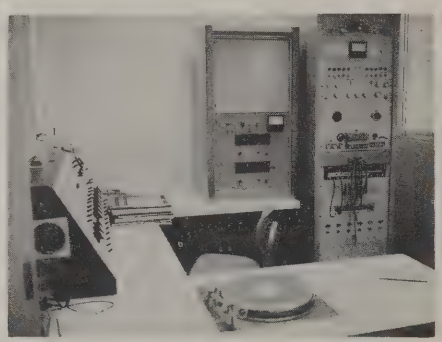
You may be an avid fan of Early North American History; but no matter how devoted you are to Indians' chronology, finding a connection between the Navajo and educational broadcasting is still farfetched: In Santa Barbara, California, a record player- transformer- intercom system realized itself as the first broadcast station in the University of California.

It's going back some five years to Radio Navajo—the wiring of a record player into the intercom system of Navajo Hall in the dormitories of the University of California at Santa Barbara (UCSB). Playing the music the students wanted, uninterrupted by advertisements, incessant jabberwocky and most flourescent interference, KCSB grew rapidly under the auspices of the Associated Students, and independent of any broadcasting or Radio-TV school.

After several years of deciphering data, reports, officials, and terminology, an application was filed by the Regents of the University with the FCC for an educational FM station in Santa Barbara. Though most of the students who had begun the license application had by this time left or graduated from UCSB, with a new nucleus, KCSB-FM began broadcasting October 24, 1964.

Programming started in a rather limited sense: KCSB was on the air some thirty hours each week, with music, campus news, the Associated Press, and a magnificent (??) G.E. transmitter exciter rated at 10 watts, but with a grand output of 1.8 watts!!

KCSB has since become an integral part of the Santa Barbara radio scheme. "Alums" of KCSB have worked in every station in the Tri-Counties (Santa Barbara, Ventura, and San Luisobispo) Market, as babysitters, disc-jockeys, announcers, newsmen (and women), program-



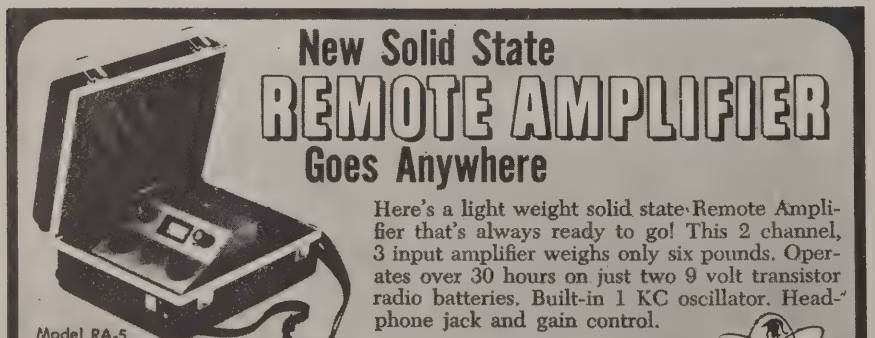
and music-directors, music critics, and engineers, in every format from pablum to Top 40, daytimers and full-timers, from 250 to 105,000 watts. And KCSB even "placed" on a local station's listener survey!

Most important to KCSB-FM have been its efforts to serve the community. In the fall of 1965 this goal was brought closer with installation of a new 10-watt transmitter, thanks to Chancellor Vernon I. Cheadle. With a signal that sufficiently covers Santa Barbara (and has been received in Oceanside, near San Diego), KCSB became a respected service—the *only* full-time news medium in the Goleta Valley (located ten miles north of Santa Barbara). In September, 1965 KCSB organized the largest broadcast news staff between Los Angeles and San Francisco, with better than 40 staffers working at over 70 hours broadcast time, with United Press International, the University of California Radio Network, and a staff organized around seven daily news directors, innovating the seven-minute newscast, with 15-minute late evening wrapups, and news-in-review programs on weekends.

But coverage of campus *and* global news events is not enough. The campus community (which pays for the station) and the public at large (which finances the University) must be granted with intelligent on-the-air presentation of format and content must remain within the nebulous definitions of "educational" that are put forth by *everyone,* and yet must satisfy the listener that he is being entertained. This is the dilemna faced by all educational stations, particularly at colleges and universities.

To explain KCSB's solution requires a knowledge of the station's position: KCSB-FM is owned and operated by the Associated Students of UCSB, is licensed to the Regents of the University, and operates from studios and offices in the new University Center at the Gauchos' beautiful campus by the sea. Theoretically, then, KCSB's "loyalty" belongs to only the students. But in practice social responsibility requires attention to an entire community, a fact echoed by plaudits from non-University community listeners in Santa Barbara.

So what can KCSB do to not only reach an audience, but reach *into* the *people in* the audience? You first must realize that listeners *usually* comprise *an audience;* in the University community, though, to focus on *individuals,* one must program for *several audiences.* Thus developed KCSB's format of music, news, and public affairs programming. And when KCSB-FM signed on for the 1966 Spring Semester's debut of the "New KCSB" (at the opening of the


New Solid State
REMOTE AMPLIFIER
Goes Anywhere
Here's a light weight solid state Remote Amplifier that's always ready to go! This 2 channel, 3 input amplifier weighs only six pounds. Operates over 30 hours on just two 9 volt transistor radio batteries. Built-in 1 KC oscillator. Headphone jack and gain control.
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University Center), even more innovations were revealed: KCSB added 13½ hours of programming, more hours than it signed on with in 1964, bringing the station to 109 hours of broadcasting each week; an exclusive, professionally-written and-scored jingle was introduced; the folk-rock morning wakeup show was expanded to three hours; afternoon sign-on was effected at 3 P.M. with a Top 40 show, followed by an early evening 15-minute newscast; an analysis of the Santa Barbara market (100.000 people in metropolitan Santa Barbara, within secondary contours of most Los Angeles Stations) provoked classical music's 6-8 P.M. slot, and KCSB became the only station on the air with classical music at that hour (providing, too, a good dinner and after dinner respite); following a newscast is KCSB's nightly 90-minute (at least) public affairs program; the evening is rounded out by folk music, and then Jazz until the early morning; weekends find a strong ratio of public affairs and news to music, with continuous broadcasting from 6 A.M. Saturday 'till 1 A.M. Monday; Saturday nights are strongly seasoned with Top 40 requests; and Sundays feature foreign language, comedy, dramatic production, broadway show, public affairs, folk, jazz, classical, news in depth and wakeup programs. It's an exhausting but rewarding task, as KCSB attempts to fill the needs of the University Community and the community at large.

Again the question arises: Is this educational? Is "educational" making a program slot for every taste in the community, possibly spreading a station and its staff too thin? Is "educational" doing the same things as everyone else in the market? Is educational" playing and doing things with which no one can or will disagree? Is "educational" substituting commercials with PSA's, spot for spot? Is "educational" serving an audience what it wants or what you think it wants? What is educational? Maybe educational is asking The Questions that cannot be asked by commercial broadcasters? Or maybe it is offering things not otherwise available in your "market"? Or maybe it's giving listeners the true benefits of "no-commercial radio"? Or maybe it's utilizing to the fullest the limitless potential of the University Community, culturally, intelectually, artistically, musically? Or maybe it's doing the best you can at what you can and trying to improve where you are not as strong? Maybe *this* is educational?

Whatever your interpretation, the onus is upon the staff of the educational broadcaster—be it AM, FM, daytimer, ETV, carrier current, or UHF—to choose the path to follow, and to stay upon that path. Formats change often at "educational" stations, more often than at commercial and professional operations, and the reason is simple: the commercial-pro picks an audience and hits it hard; whereas the educational station, as is proven in the case of KCSB-FM, must learn to adapt to the dynamism of those it attempts to serve—UCSB for example, has grown from 4,700 to 11,000 students in four years, a change crucially felt throughout the community. The station's primary coverage thus serves a metropolitan area of some 100,000 inhabitants, must compete with Los Angeles stations (if it chooses to try their formats), is the only daily news and information medium in the Goleta Valley, and yet bears a critical responsibility to the University Community.

It cannot be honestly said that KCSB-FM has somehow deciphered vast amounts of data, reams of Federal dictates, officials' mandates, added a bit of the Lovin' Spoonful's magic, and come up with the Foolproof Formula For FM. But a station which realizes where it stands and why it stands there is a lot better off than those who do this all for a living, promise nothing, and *give* it! At this point in its career KCSB has "defiled" its FCC license application of 1964—not only have studio location and power been changed, but programming long ago exceeded the plans outlined originally.

"But is programming all that important?" You bet it is. Like that great Nirvana, all college stations one day cease being an "engineering toy," and assume an aura of professionality. That is, the function of the staff becomes not how to keep the station on the air, but rather *what* is to be broadcast. With a budget allowing the purchase of decent equipment (good capital investments pay for themselves), and a core of dedicated, competent, ingenious engineers, the educational broadcaster should have little decision to make regarding where his energies are to be directed. KCSB-FM has attained a plateau

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upon which inferior equipment, second-rate tape recordings, quasi-functioning machinery, *et al*, are no longer being tolerated. solid-state construction of equipment is in progress; *maintenance* of equipment is a primary weekly task; improvement of the existing and innovation in new forms of transmitting and distribution are going on now; we are moving from "home built" to "custom built." (A note from KCSB's Advanced Systems Division: if you're on a low budget, save your allotments and get quality equipment—it's a better deal —cheap stuff has to be replaced.) You will realize that through attention to programming and its quality, engineering difficulties will be overcome by a sense of pride in doing and contributing to a "good job"—both by personnel inside and outside of your Student Community.

"Speaking of the students, why have they been forgotten?" They haven't. Just think of the result of what comes over the air. Are you satisfied? Are the students satisfied? Is the community satisfied? Remember, the commercial audience is selected by the advertiser with certain goals in mind—these are the ulterior motives of the station; the educational station must proceed with caution—its audience has tuned in not for pandering entertainment, but for extra-ordinary programming. R. J. Little, advertising manager of Bank of America, San Francisco Head Office, sums up the approach in his description of the image of the Bolshoi Ballet: ". . .exciting, often exotic, sometimes comic, strikingly beautiful. Great entertainment, visually and melodically. . . So we studiously avoided the 'cultural' and 'educational' cliches." Essentially, remember that your student is a human being, possibly quite far above the average American in many respects—NEVER pander to him, but always negotiate intellectually with him. The crisis in educational broadcasting is offering exciting, challenging, demanding programs—if you isolate yourself from the audience, it will isolate itself from you.

News and the Middleman

The "middleman"—the person between the news and you—is a special kind of merchant. *What* he chooses to offer and *how* he presents his "wares" influence opinion more subtly than do flat statements of partiality.

Partiality has a place; at KZSU it's a clearly labelled one. Station editorials are one place; "View from the Right" is another. Whenever opinion is expounded on KZSU, we are eager (and obliged) to offer equal time for responsible statements of opposing positions.

But opinion is really something for you to form, and the raw material of the your opinion is information. The News Department's major occupation is to offer listeners access to recent information. Whenever possible, we eliminate the middleman momentarily and, by way of a tape recording put you in direct contact with the newsmaker.

Newscasts are at 6:55, 7:55, 8:55, 9:55 and 10:50 Sundays through Fridays. Photos on these pages show our Sunday night News team, Kirk Hanen and Larry Kamabe, preparing a show.

Speaking is an art every novice newscaster must struggle with. Just as a recording conveys more of a newsmaker's original meaning, to the announcer it's an extra channel of expression to control. He has, perhaps, only to alter the pitch of his voice to lapse into monotony or leap into partisanship.

Except in a crisis, "rip and read" is forbidden. Feeling a little foolish, newsmen sit in their office and mutter, stutter and rewrite until air time. Reading copy aloud before they're on the air forfends a multitude of disasters from mispronounced names to sudden fits of giggles.

Between pure news and opinion lie explanation and comment. Our particular opporuntity in news is to offer interpretation of current events by members of the University community. During regular newscasts you'll often hear discussion of the probable causes or effects of major news developments.

In addition, student members of the staff undertake to research and report on issues of the day. This quarter we have Gregg Koster, Mal Mackenzie (News Director), and Tim Logan doing this type of program. On Exchange 4000 listeners have a turn to talk directly with experts and newsmakers.

The newscaster has his own middleman, the engineer who puts him on the air. Sometimes a lack of coordination between newsman and engineer is as disruptive as typos in the newspaper. But a smoothly engineered newscast is as unobtrusive as a perfectly printed page—you notice the content, not the medium.

BROADCASTING IN GERMANY

(continued from page 17)

East Germany is affiliated with Intervision, the TV network of the Communist nations, and carries a large number of its programs. Also, it makes use of some Eurovision programs produced in Western Europe. These however, are chosen on a highly selective basis. This writer, while visiting in West Berlin in May, 1965, monitored television programs coming from East Berlin. Good signals can be received in West Berlin and in a wide area in the Federal Republic.

East Germany manufactures its own TV transmitters and receivers and the number of receivers has greatly increased in recent years. As reported in March, 1966, there were, as of the end of 1965, 3,216,421 licensed receivers separate and apart from 5,743,036 radio receivers. This was considerably less than in West Germany where there were 11,379,049 combined radio and TV sets in addition to 6,498,871 separate radio sets. It is interesting to note that more than a third of the licenses for radio receivers and about 12 percent of those for TV receivers in East Germany were granted free of charge. In West Germany, however, only about 8 percent of the separate radio and less than one percent of the joint radio and TV licenses were granted without charge.[33]

National Conventions
APRIL 14-15, 1967
Berkely, California
New York, New York

No other national organization can boast the training opportunities and facilities provided through the Inter-collegiate Broadcasting System member stations around the nation, Canada, and U.S. possessions.

Since the early inception of the IBS, many stations have experienced the great wealth and knowledge gained through their association in the vast national organization.

With the system constantly expanding (new West Coast Member Services office) and member services ever on the move, this national organization is the only really good outlet for today's broadcasters.

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WEST COAST CONVENTION

(continued from page 3)

— with Jack Wagner, Ney Landry, supervising engineer, FCC San Francisco field engineering office, and Reuben A. Isberg, University of California consulting engineer.

A fifth session called *Disc Jockies and Announcers* will be hosted by Dan Sorkin, KSFO announcer, and Tommy Saunders or KYA. Other sessions include a UCRN business meeting, an IBS business meeting, a Telephone Systems Seminar, and sessions on Station Engineering, Sales, Production, and Sports.

Overnight accommodations for Saturday night are available very reasonably at two hotels in Berkeley (the Durant and the Carleton) less than two blocks from campus. The Convention registrar, Charles Heldebrant, invites those desiring further information to contact him, % Radio KAL.

Richard Robins, IBS Annual National Convention Chairman and General Manager of Radio Station WNYU, New York University.

EAST COAST CONVENTION

Every indication shows that the IBS East Coast National Convention will be an all-time great! The 450 delegates at Rutgers last spring will remember the fine Convention that was planned, and planning and results for the 1967 East Coast Convention have surpassed all previous efforts.

The principle speaker of the day, who will make his address at the luncheon banquet, is R. Peter Straus. Mr. Straus is president of the Straus Broadcasting group, which includes WMCA in New York, and is responsible for FCC approval of Broadcast editorials.

1965 Convention Delegates watch Steve Temmer of Gotham Audio demonstrates E.M.T. turntable. Over 270 attended the 1965 Convention at New York University, and over 445 attended the 1966 National Convention at Rutgers.

Also on the day's program are nine sessions, during two periods, on phases of broadcasting; over thirty record company, equipment manufacturer and industry exhibits; and open house at WNYU.

Registration will begin at 9 a.m., Saturday, April 15, 1967 in Gould Student Center, on the University Heights Campus of New York University in Bronx, New York. Following registration delegates will have time to visit the industry exhibits until 11:00 a.m. At that time the five morning sessions and workshops will begin. Scheduled are: *Classical Music Programming and Classical Record Acquisition* with Scott Mampe, Music Director of WRVR-FM, New York; *Careers in Radio,* presented by the IBS Programming Department; *Carrier Current Transmission* with Richard Crompton of Low Power Broadcast Equipment Co.; *News in Radio,* and *Sales and Station Management.*

Following the Banquet and Mr. Straus' Luncheon address in the Silver Center Dining Hall, four afternoon sessions will begin at 3 o'clock. These include: *Rock and Roll Programming* with air personalities Gary Stevens and Ed Baer of Radio Station WMCA, New York; *Record Promotion in College Radio* with Paul Brown, Frank Campana of Columbia Records, and Sol Handwerker of MGM-Verve Records; *Problems of Studio Construction,* and *Content and Public Affairs Programming.*

The Convention Registrar, David Jaspen, advises that travel directions will be sent to all registering delegations, and that sufficient parking is available at the convention sight. Overnight accommodations are available at special student and faculty rates at several New York hotels: The Concourse Plaza Hotel, 900 Grand Concourse 161st St., Bronx: $8 for a single room, $14 for twins, and $17 for triples for students; Roosevelt Hotel, Madison Avenue at 45th: $10 for singles, $14 for twins, and $18 for triples for students and $13.95 for singles and $17.95 for twins for faculty; Biltmore Hotel, 55 E. 43rd St.: $10 for singles, $16 for twins and $21 for triples for students.

The registrar invites anyone interested in attending who has not received a registration form to write: Mr. David Jaspen, IBS Convention Registrar, % Radio Station WNYU, New York University Bronx, New York, 10453.

East Coast Convention Chairman (and coordinator for the two Convention locations) Richard Robins reminds delegates that the Thursday and Friday preceeding the Convention are the dates of the annual College Conference of the International Radio and Television Society in the Hotel Roosevelt.

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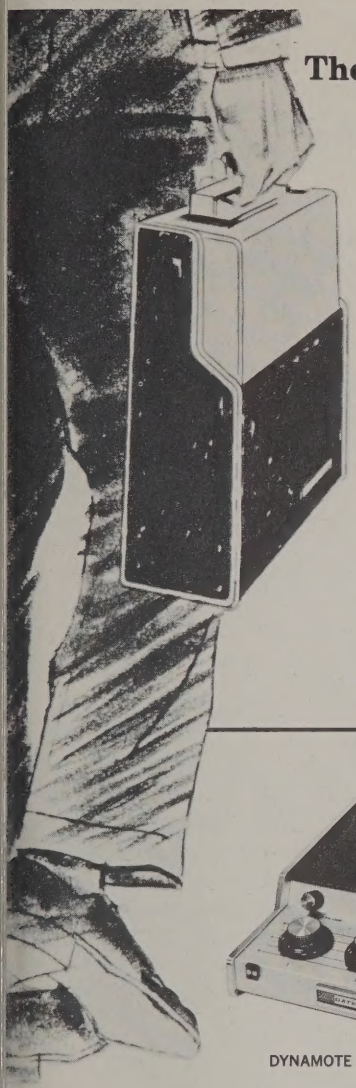

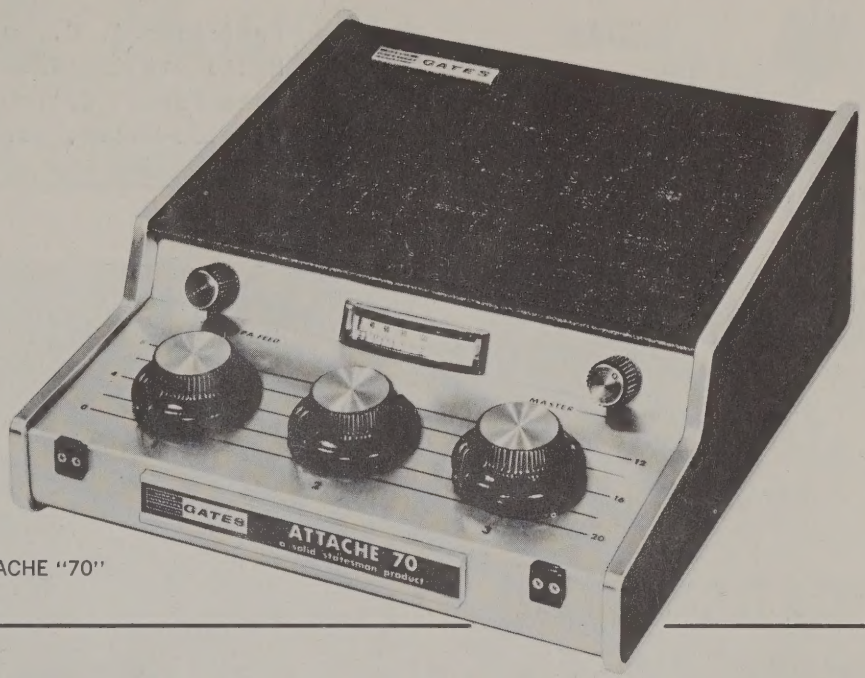

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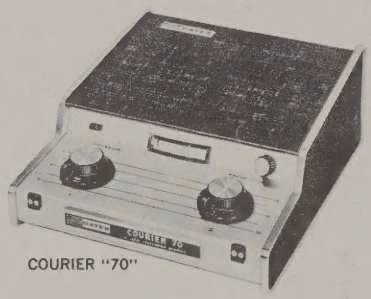

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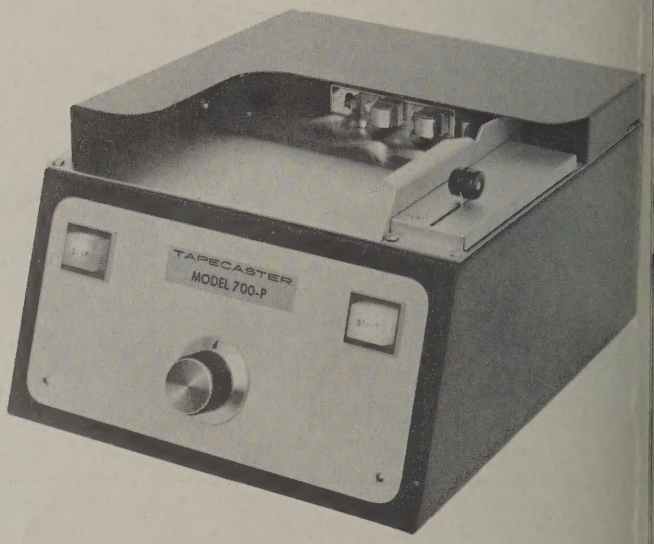

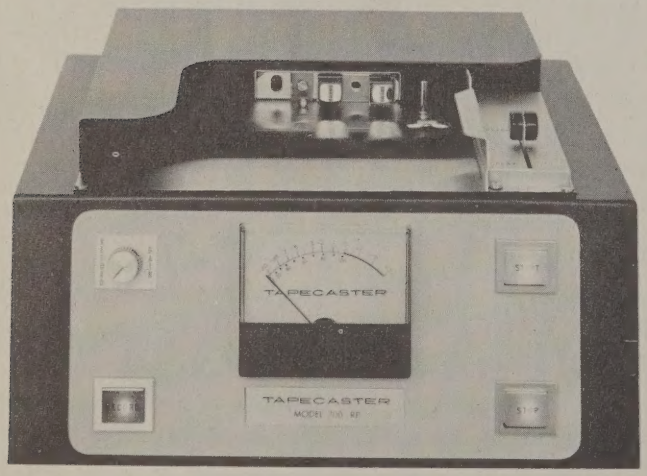

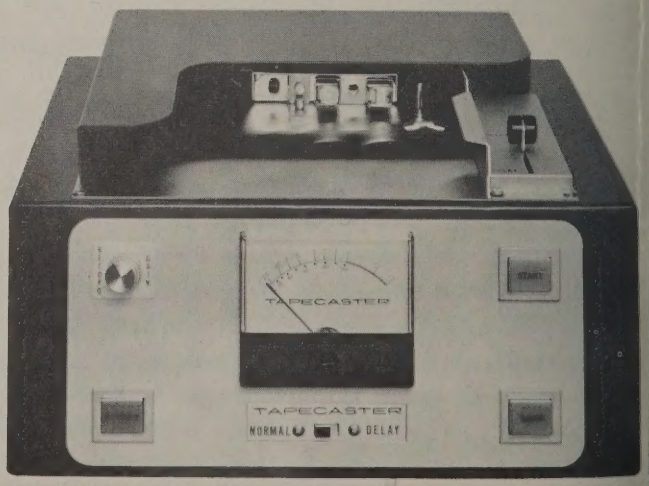

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